

Hri Vever

An Annotated and Illustrated Checklist of the

VEVER COLLECTION

Glenn D. Lowry and Milo Cleveland Beach
with Roya Marefat and Wheeler M. Thackston

Contributions by
Elisabeth West FitzHugh, Susan Nemazee, and Janet G. Snyder

ARTHUR M. SACKLER GALLERY
Smithsonian Institution, Washington, D.C.

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Preface



THE PURPOSE of this checklist is to present in as simple and clear a manner as possible the almost five hundred works of art in the Vever Collection. The checklist includes all of the Persian, Arabic, Turkish, and Indian manuscripts, paintings, albums, examples of calligraphy, and bookbindings the Arthur M. Sackler Gallery acquired in 1986. We have omitted, however, the lithographs, printed books, textiles, nineteenth-century Burmese and Indonesian material, and Armenian paintings that form a small part of the Vever Collection.[1]

Together with *An Annotated and Illustrated Checklist*, the museum has published *A Jeweler's Eye: Islamic Arts of the Book from the Vever Collection*, which provides a general study of Henri Vever (1854–1942), the Paris of his time, and the collecting of Islamic art in his circle. In addition, *A Jeweler's Eye* contains a brief essay about looking at Persian and Indian manuscripts and paintings, and reproduces in color seventy-six works in the collection. It is our hope that these two publications will spark research efforts to refine and amplify the preliminary information provided here. The checklist is merely a preparatory cataloguing of works, which are for the most part unknown and unpublished.

The checklist is divided into five basic categories that we hope reflect the scope of book production and painting in the Islamic world: manuscripts (organized by author and type); identifiable albums; individual paintings and drawings (organized by type); calligraphy; and bookbindings. Within each section, objects are presented chronologically. Several issues, most notably any attempt to identify consistently the hands of individual artists, have been consciously avoided. Although that would form an obviously important endeavor, the degree of study necessary to do so with any accuracy was outside the scope of this project.

Entries have been limited, for the most part, to basic archival information concerning date, origin, dimensions, and provenance. Given the importance of certain objects, or the amount of information available about them, we have also provided, however, brief comments whenever warranted. The comments should be seen as no more than preliminary discussions of the material. Attributions are tentative at best and are meant only as guideposts to localizing the works in time and space.

NOTE

1. Works in the collection that are not included in the checklist are accession numbers S86.0063; S86.0390-.0395; S86.0487-.0495; and miscellaneous borders.

Acknowledgments

THE ENTRIES AND ANNOTATIONS that make up this checklist reflect the efforts of many people. The project would have been inconceivable without the generous support and advice of Basil Robinson, who kindly made available his extensive notes concerning objects in the Vever Collection. Other scholars who aided in solving problems of identification and attribution include Julia Bailey, Sheila Blair, Michael Brand, Sheila Canby, Vishaka Desai, Oleg Grabar, Basil Gray, William Hanaway, David James, Christopher Murphy, Marianna Shreve Simpson, Eleanor Sims, Priscilla Soucek, Abo Soudavar, Mimi Swietochowski, and Stuart Cary Welch. Nabil Saidi generously provided valuable comparative illustrations.

Central to the project are the translations of the often extremely complicated Persian, Arabic, and Turkish inscriptions; Roya Marefat and Wheeler Thackston worked diligently to provide these. Dr. Thackston, in addition, was responsible for transliterating all the Persian language used throughout the volume. For the appendixes, we are grateful to Susan Nemazee, who undertook a great deal of the research on the recent provenance of objects in the collection, and to Janet Snyder and Elisabeth West FitzHugh, who wrote on paper and pigments. The patience and generosity of these colleagues transformed the scope of the checklist, and it has been a great privilege to work with them on the project.

The authors are greatly indebted to Jane McAllister, whose remarkable editorial efforts made this volume possible. She was assisted by Nancy Lutz and depended upon the expertise of editors Nancy Eickel, Ann Hofstra Grogg, Andrea Merrill, and Karen Sagstetter. The authors are equally grateful to Carol Beehler, whose sensitive eye, patience, and perseverance helped organize and give aesthetic coherence to the otherwise unwieldy amount of material. Tim Kirk, Rocky Korr, George Rogers, and Jim Smith painstakingly measured and helped document all the items in the collection. Jane Norman and Martha Smith from the Freer/Sackler Technical Laboratory assured that the paintings were in stable and presentable condition for publication and exhibition. The authors are grateful, too, to the museum's photography department, particularly for the work of Jeff Crespi, Anne Gray, and John Tsantes. The repeated retyping of the manuscript and handling of an endless array of details were diligently carried out by Patricia Bragdon, Gail Price, and especially Beverly Haynes; their efforts are deeply appreciated.

G. D. L. and M. C. B.

Guide to the Checklist



THE CHECKLIST is divided into five chapters beginning with manuscripts and concluding with individual bookbindings. Chapter 1 consists of four sections: Korans and anonymous books of prayer; anonymous texts and anthologies; poetic, historical, and scientific texts; and unidentified texts. The sections are organized alphabetically by author and manuscript. When a section has more than one entry (as is the case with the Korans, the *Shahnama* of Firdawsi, and the *Khamsa* of Nizami, for example), the entries of that section are listed chronologically.

Chapter 3 on individual paintings and drawings is divided into three sections—figural studies, flora and fauna, and miscellaneous—each of which is organized chronologically. Entries in the other chapters, on identifiable albums, calligraphy, and bookbindings, are listed in chronological order.

Attributions of the works to regional and local traditions are indicated by parentheses. All manuscripts are copied in Persian unless otherwise indicated. Dimensions are given in centimeters and taken from inside rulings whenever possible, with height always preceding width; the measurement of a bookbinding is generally that of a single cover. Since the majority of the collection consists of detached folios and individual paintings often mounted on album pages, certain terminology has been used to facilitate describing the items. Some of the terms are:

Bifolio	a sheet of paper folded in half to make two folios
Dibacha	also called (especially in India) a *shamsa,* a circular illuminated medallion
Doublure	the inside of a cover
Folio	a single sheet of paper meant for inclusion in a bound book or album
Lawh	a chapter heading
Leaf	a single sheet of paper not meant for inclusion in a bound book or album
Page	a folio that has been split in half
Sarlawh	a highly illuminated chapter heading with projecting lines
Side A	the first side of a folio as it would occur in a bound Islamic manuscript or album
Side B	the second side of a folio as it would occur in a bound Islamic manuscript or album

Standard page	a normal, unadorned page of text from a manuscript
Turunj	an elliptical illuminated medallion

Individual entries throughout the checklist generally begin with the title of the image depicted, followed by an identification of the reverse of the folio. Information pertaining to a specific side of a folio (A or B) immediately follows the identification of the subject for that side. For example, checklist number 97 first identifies the subject of the painting on side A and then identifies side B:

97 *The Duel between Guraza and Siyamak*
Numbered 24 in Persian numerals in right margin
Side B: *The Duel between Farukil and Zangula*
Numbered 25 in Persian numerals in right margin

The media, dimensions, and accession numbers that follow apply to both sides of the folio.

Folios that do not contain paintings are listed by side; side A first, then side B. Where the text is continuous from side A to side B and the folio contains no image, the title of the entry is simply *Folio of Text;* in the case of the Korans, the title cites the relevant chapters and verses without distinguishing side A from side B.

Inscriptions are translated when appropriate and listed by folio number (in the case of bound manuscripts) or by side (in the case of individual folios). When a folio has more than one inscription, the folio number is not repeated. Thus a series of inscriptions on one folio might be given in the following way:

(fol. 2a; *turunj*)
Section of the sacred word of God

Falsehood cannot come at it from before it or
behind it
(It is) a revelation from the Wise, the owner of
Praise. [Sura XLI: 42]

(in margins) Acquired by al-Hajj Ahmad, the former
bostancibaşi [head of the garden brigade] in the
year [A.H.] 1210 [A.D. 1895–96].

When an inscription appears on a painting in a bound manuscript and pertains only to that painting, it is cited after the title of the painting (in a list by folio).

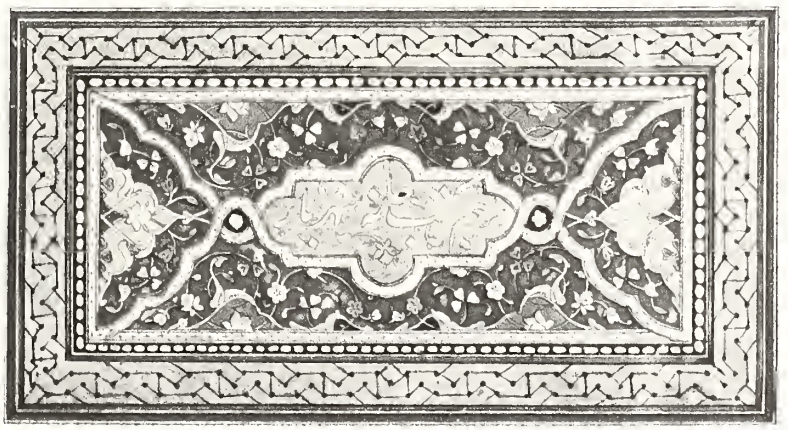
If a page of text is unadorned and contains uninterrupted lines and columns of writing, it is referred to as a standard page. The term *per page* refers to text that contains illuminated cartouches or other alterations (such as diagonal columns).

Frequently cited references are abbreviated (see Key to Shortened References, p. 441). Late nineteenth- to early twentieth-century European provenance of objects, whenever

available, is listed in reverse chronological order; unless otherwise noted, objects were acquired in Paris. For further explanation of provenance, see the introduction to Appendix 7, page 398.

To ease the use of the checklist, the transliteration of Persian and Arabic names and terms has been kept as simple as possible. Diacritical marks except for an internal *ayn* (') or *hamza* (') have been omitted. Plate numbers are given for works reproduced in color in *A Jeweler's Eye: Islamic Arts of the Book from the Vever Collection* by Glenn D. Lowry with Susan Nemazee (Washington, D.C., 1988), published by the Arthur M. Sackler Gallery in association with the University of Washington Press.

CHECKLIST
of the
VEVER COLLECTION




سورة البقرة مدنية وآياتها مائتان

بسم الله الرحمن الرحيم

الم ذلك الكتاب لا ريب فيه هدى للمتقين الذين يؤمنون
بالغيب ويقيمون الصلوة ومما رزقناهم ينفقون والذين يؤمنون
بما أنزل إليك وما أنزل من قبلك وبالآخرة هم يوقنون

سورة البقرة

Manuscripts

Korans and Anonymous Books of Prayer

KORAN [1–2]

Copied in Arabic
Iran, late 11th century
2 folios from a dispersed manuscript
Standard page: 1 column of text; 4 lines of *kufic*

1 *Sura v, "The Table Spread," Verses 34–36*

Opaque watercolor, ink, and gold on paper
Page: 32.0 x 21.3 cm
Text: 21.6 x 14.5 cm
S86.0064

PUBLISHED
Tentoonstelling, no. 1, p. 21

EXHIBITED
The Hague, 1927, no. 1

2 *Sura v, "The Table Spread," Verses 36–39*

Opaque watercolor, ink, and gold on paper
Page: 32.3 x 21.3 cm
Text: 21.6 x 14.5 cm
S86.0065

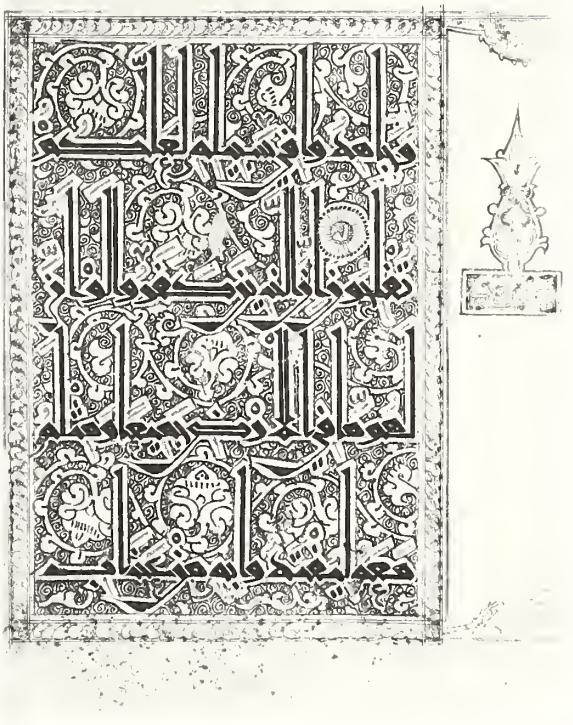
PUBLISHED
Tentoonstelling, no. 1, p. 21

EXHIBITED
The Hague, 1927, no. 1

COMMENTS, 1–2
Although the colophon of this widely dispersed copy of the Koran does not appear to have survived, the manuscript can be attributed to the last years of the eleventh century based on its similarity to another Koran, dated A.D. 1073, in the shrine of Imam Riza at Mashhad.[1]

NOTE
1. A. Welch 1979, no. 13, p. 64. Welch includes a partial list of the dispersed folios from the same manuscript as the folios in the Vever Collection.

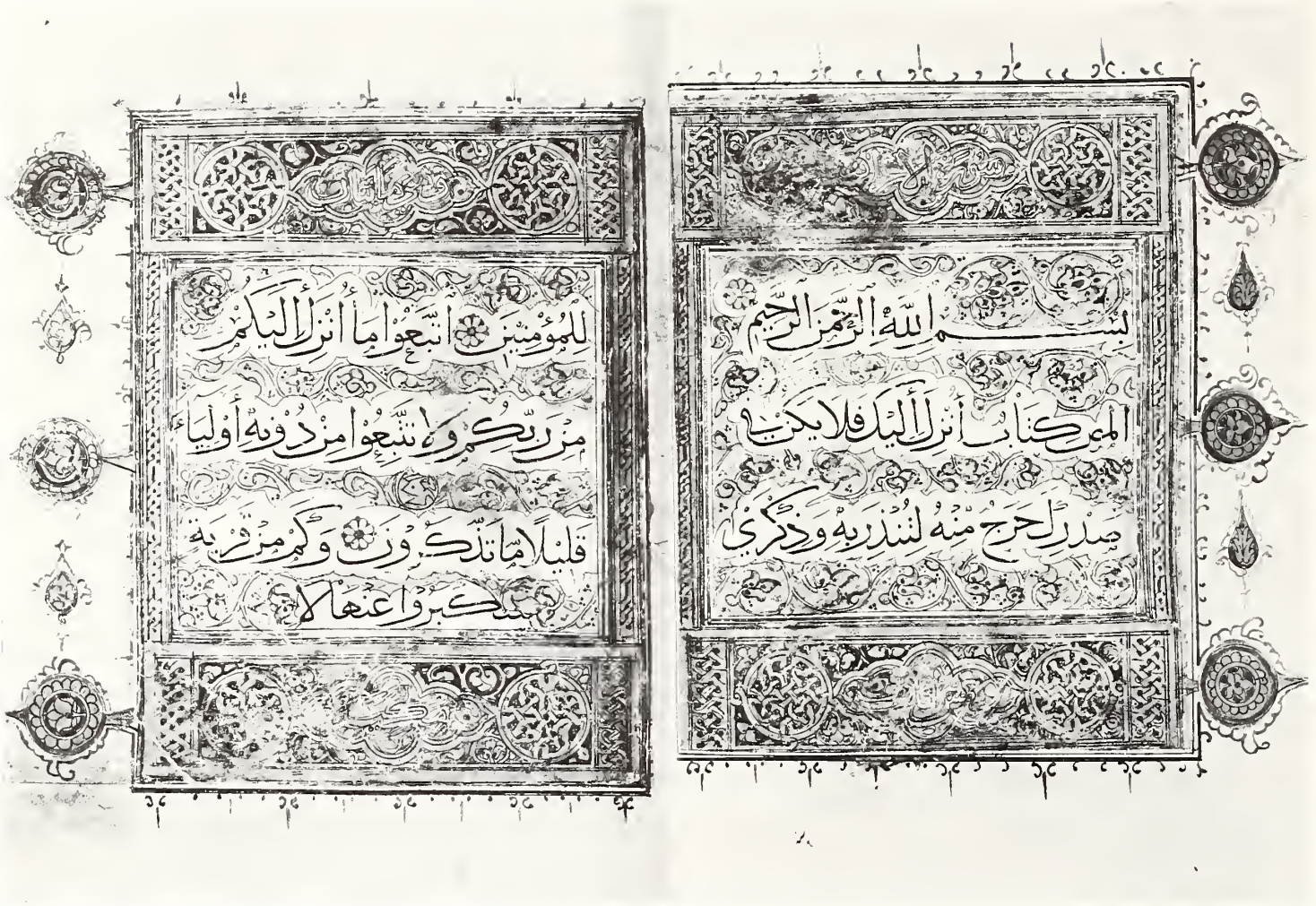
facing page, 3



1

KORAN [3]

Copied in Arabic
Egypt, 14th century
1 page from a dispersed manuscript
1 column of text; 4 lines of *naskh* and 2 lines of *kufic*



4 (fols. 2b-3a)

3 *Sura II, "The Cow," Verses 1–4*

Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 41.6 x 31.6 cm
Text: 21.9 x 17.9 cm
Illumination: 27.9 x 21.8 cm
S86.0066
Reproduced in color, plate 1, *A Jeweler's Eye*

COMMENTS
The calligraphy and illumination of this page are typical of fourteenth-century Mamluk work.[1]

NOTE
1. See, for example, the Korans illustrated in Atil 1981, pp. 30–45.

4 Koran (Second Quarter)

Copied in Arabic
Egypt, 14th century
178 folios with 2 double-page illuminations (fols. 1b-2a, 2b-3a)
Standard page: 1 column of text; 7 lines of *muhaqqaq*
Opaque watercolor, ink, and gold on paper
Page: 31.1 x 23.5 cm
S86.0025

INSCRIPTION
(fol. 176b) This holy *rub'* [quarter] was given for God's sake in *waqf* [endowment] by Muhammad Sa'id to the *madrasa* [school] al-Zulyunia in the *qanawat* [canals] in the *siqaq al-Ta'dil*.

PROVENANCE
Unidentified sale, Ader, 1934, no. 17

COMMENTS

The manuscript is bound in a contemporary brown leather binding over paper pasteboards with blind tooling and doublures of block-pressed leather. The manuscript contains the second quarter of the Koran, from Sura VII ("The Heights") to Sura XVIII ("The Cave").

5 Koran (Section)

Copied in Arabic for Baghdadshah Khatun
Calligraphy attributed to Sultan-Ali Qa'ini
Iran, 14th century
40 folios with 2 *turunjs* (fols. 2a, 40b) and 1 double-page frontispiece (fols. 1b-2a)
Standard page: 1 column of text; 5 lines of *muhaqqaq*
Opaque watercolor, ink, and gold on paper
Page: 36.5 x 24.8 cm
Text: 32.8 x 14.6 cm
S86.0027

INSCRIPTIONS

(fol. 1a) From the calligraphy of Sultan-Ali Qa'ini in Baghdad in the year [A.H.] 917 [A.D. 1511–12].

(fol. 2a; *turunj*)
Section of the sacred word of God

Falsehood cannot come at it from before it or from behind it.
(It is) a revelation from the Wise, the owner of Praise. [Sura XLI: 42]

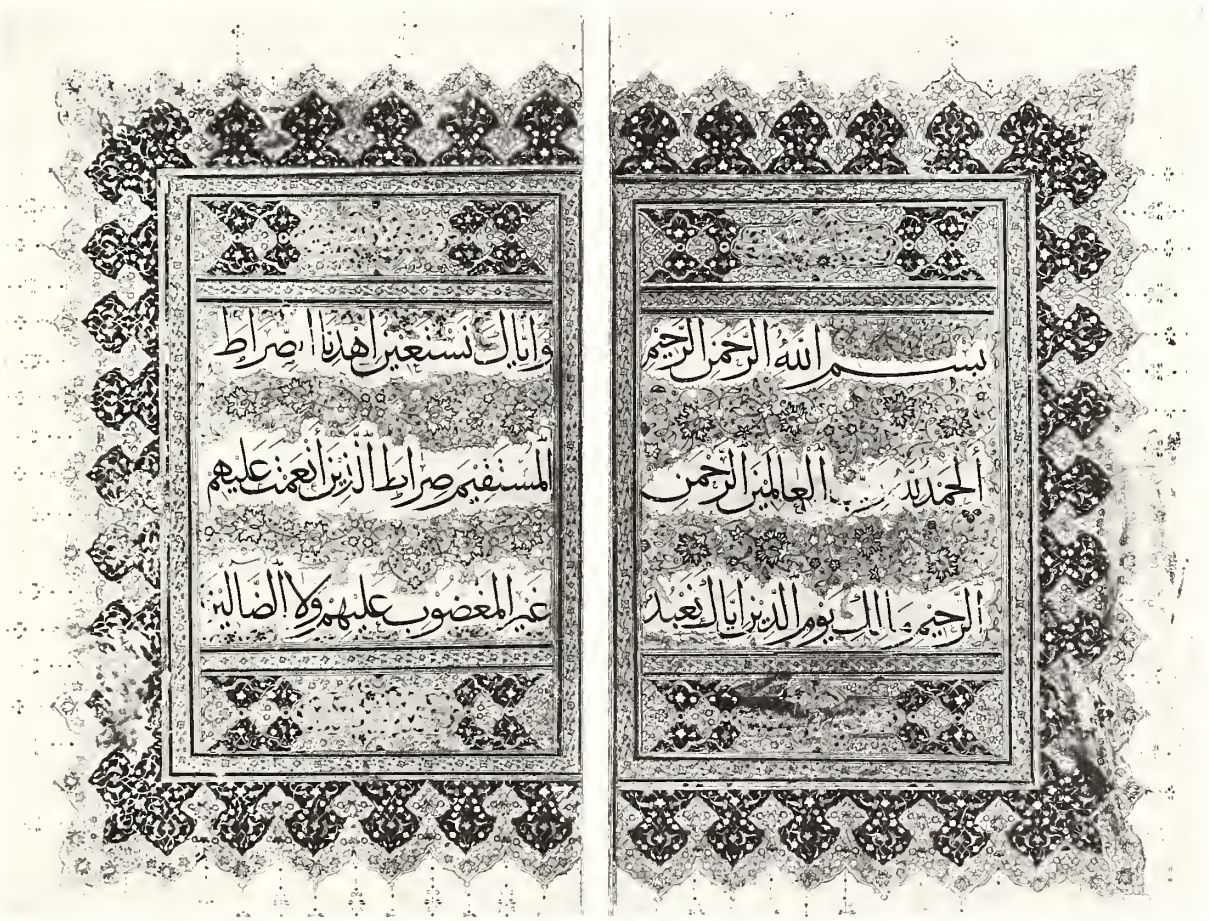
(in margins) Acquired by al-Hajj Ahmad, the former *bostancibaşi* [head of the garden brigade] in the year [A.H.] 1210 [A.D. 1795–96].

(fol. 40b; *turunj*) The great, just, noble lady, queen of queens, Baghdadshah Khatun, profited from reading this book.

(in margins) Was seen by al-Hajj Ahmad, the former *bostancibaşi* [head of the garden brigade] in the year [A.H.] 1213 [A.D. 1798–99].

SEAL

(fol. 2a, circular) [Illegible]



5 (fols. 1b–2a)



6 (upper cover of binding)

PROVENANCE
Indjoudjian, December 19, 1932

PUBLISHED
Indjoudjian, no. 130

COMMENTS
The manuscript is bound in a sixteenth-century leather binding over paper pasteboards with gold block-stamped designs on the exterior covers and doublures decorated with leather filigree over a blue-colored paper ground. The text is written in black and gold ink. The manuscript contains Sura I, part of Sura II, and suras LXXVIII through CXIV. The attribution to Sultan-Ali Qa'ini is almost certainly spurious as Baghdadshah Katun was one of the wives of the Ilkhanid ruler Abu Sa'id (r. 1317–35).

6 Koran (Section)

Copied in Arabic for Amir Aytmish al-Bajasi
Egypt, late 14th century
46 folios with 2 illuminated headings (fols. 1a, 15a)
Standard page: 1 column of text;
5 lines of *muhaqqaq*
Opaque watercolor, ink, and gold on paper
Page: 37.6 x 26.3 cm
S86.0028

PROVENANCE
Georges Demotte, October 9, 1910

PUBLISHED
M&V, vol. 2, no. 261, pl. CLXXX

EXHIBITED
Paris, 1912, no. 261

COMMENTS
This section, or *juz'*, of the Koran is bound in a leather binding over paper pasteboards with blind and gold tooling on the exterior covers and doublures of block-pressed leather. The section begins with verse 93 of Sura IX, "Repentance," and continues through Sura X, "Jonah." This copy of the Koran originally contained thirty sections. At least six more covers from this set—two of which contain sections of the manuscript giving the name of the donor and the *madrasa* (school) in Tripoli to which he presented this work—have survived.[1]

Amir Aytmish, who died in 1400, was a commander for the Mamluk sultan Barquq (r. 1382–89; 1390–99). He built and endowed the *madrasa* to which he gave this Koran; it is located near the Bab al-Wazir, one of the gates of Tripoli.[2] Folio 1a of the section of the manuscript sold at Sotheby's in 1986 has an inscription indicating that it was also given in *waqf* (endowment), by Sultan al-Nasir Faraj b. Barquq (r. 1399–1405; 1405–12).

NOTES
1. Five of these are listed in Atil 1975, p. 94, n. 8, and the sixth was sold at Sotheby's on May 5, 1986 (lot 283).
2. Atil 1975, p. 94.

Koran [7–8]

Copied in Arabic
Iran, ca. 1550
2 folios from a dispersed manuscript
Per page: 1 column of text; 9 lines of *naskh*

DOUBLE-PAGE FRONTISPIECE

7 *Right-hand half: Dibacha and Sura I, "The Opening," Verses 1–5*

Opaque watercolor, ink, and gold on paper
Page: 42.4 x 24.2 cm
Text: 23.9 x 13.9 cm
Illumination: 33.5 x 18.7 cm
S86.0082
Reproduced in color, plate 2, *A Jeweler's Eye*

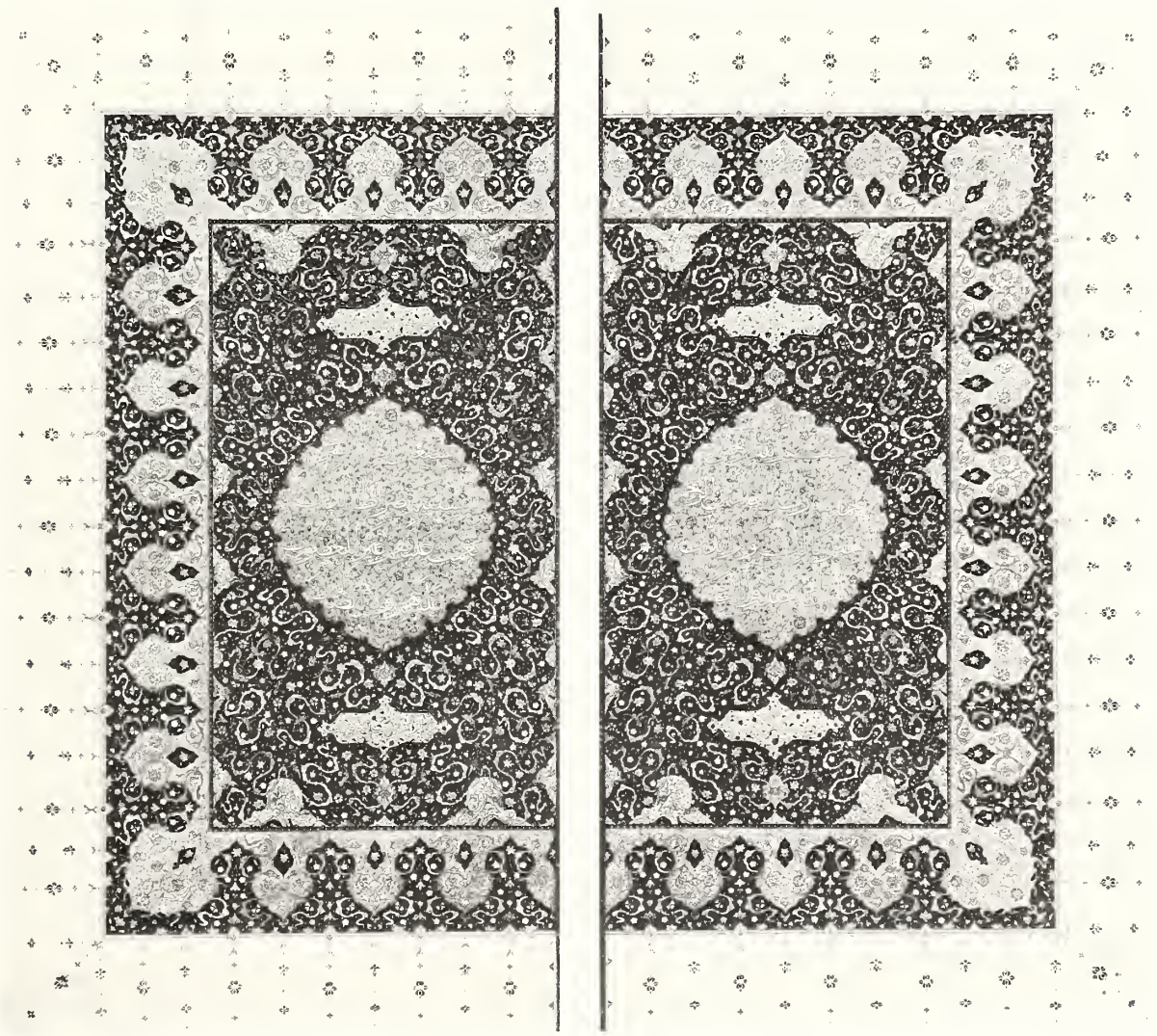
INSCRIPTION
(*dibacha*) Say: Verily, though mankind and the jinn should assemble to produce the like of this Koran, they could not produce the like thereof though they were helpers one of another [Sura XVII: 88]. Verily God the High and Exalted tells the truth and praise be to God the beneficent.

PUBLISHED
M&V, vol. 1, no. 32, pl. XXXII
d'Allemagne 1911a, vol. 2, p. 166
d'Allemagne 1911b

EXHIBITED
Paris, 1912, no. 32

8 *Left-hand half: Sura I, "The Opening," Verses 5–7; Sura II, "The Cow," Verses 1–7*

Opaque watercolor, ink, and gold on paper
Page: 42.4 x 26.9 cm
Text: 23.9 x 13.9 cm
Illumination: 33.5 x 18.7 cm
S86.0083
Reproduced in color, plate 2, *A Jeweler's Eye*



7–8 (Suras I: 1–7)

Koran [9–10]

Copied in Arabic
Iran, ca. 1550–75
2 folios from a dispersed manuscript
Per page: 1 column of text; 8 lines of *naskh*

DOUBLE-PAGE FRONTISPIECE

9 *Right-hand half: Dibacha and Sura I, "The Opening," Verses 1–4*

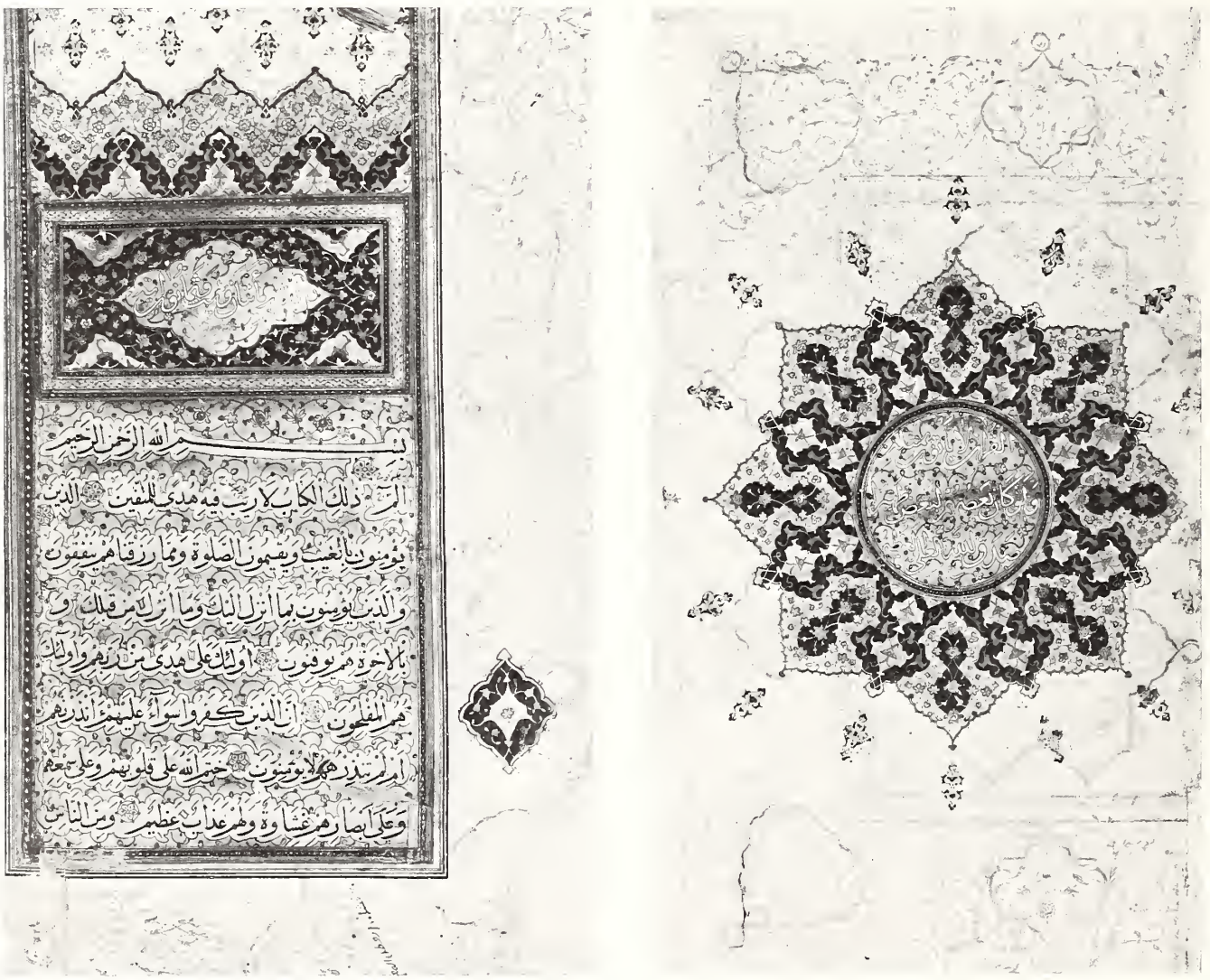
Opaque watercolor, ink, and gold on paper
Page: 32.5 x 19.7 cm
Text: 18.4 x 10.3 cm
Illumination: 30.0 x 17.5 cm
S86.0084.001

INSCRIPTION
(*dibacha*) Say: Verily, though mankind and the jinn should assemble to produce the like of this Koran, they could not produce the like thereof though they were helpers one of another. [Sura XVII: 88]

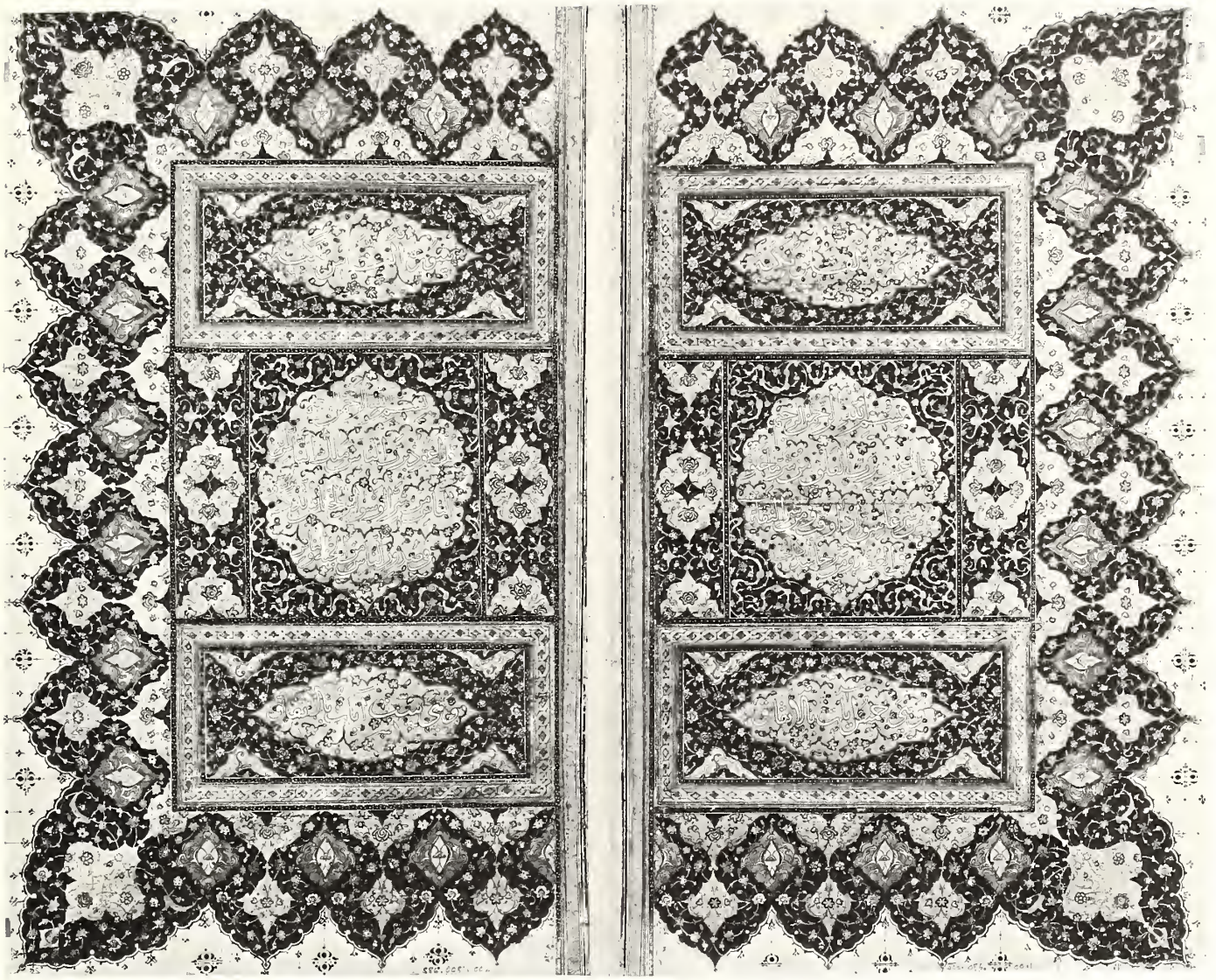
PUBLISHED
d'Allemagne 1911a, vol. 2, p. 164
d'Allemagne 1911b

10 *Left-hand half: Sura I, "The Opening," Verses 4–7; Sura II, "The Cow," Verses 1–7*

Opaque watercolor, ink, and gold on paper
Page: 32.3 x 18.3 cm
Text: 18.5 x 10.3 cm
Illumination: 30.1 x 18.3 cm
S86.0084.002



9–10 (Sura II: 1–7; Sura XVII: 88)



11–12 (Sura CXIII: 1–5; Sura CXIV: 1–6)

KORAN [11–12]

Copied in Arabic
Iran, ca. 1550–75
2 folios from a dispersed manuscript
Standard page: 1 column of text; 8 lines of *naskh*

11 *Sura CXI, "Palm Fiber," Verses 1–5; Sura CXII, "Unity," Verses 1–4; Sura CXIII, "The Daybreak," Verses 1–5*

Opaque watercolor, ink, and gold on paper
Page: 32.2 x 20.7 cm
Text: 21.5 x 12.7 cm
Illumination: 32.2 x 19.1 cm
S86.0086.001

12 *Sura CXIV, "Mankind," Verses 1–6*

Prayer following end of Koran
Opaque watercolor, ink, and gold on paper
Page: 32.2 x 20.4 cm
Text: 21.4 x 12.8 cm
Illumination: 32.2 x 19.1 cm
S86.0086.002

KORAN [13–31]

Copied in Arabic
Turkey, 2d half 16th century
19 folios from a dispersed manuscript
Standard page: 1 column of text;
3 lines of *muhaqqaq* and 12 lines of *naskh*

DOUBLE-PAGE FRONTISPIECE

13 *Right-hand half: Sura I, "The Opening," Verses 1–5*

Opaque watercolor, ink, and gold on paper
Mounted on paper
Page: 35.4 x 22.3 cm
Text: 20.5 x 12.9 cm
Illumination: 35.0 x 22.2 cm
S86.0077.001

PROVENANCE
Georges Demotte, August 1, 1910

14 *Left-hand half: Sura I, "The Opening," Verses 5–7; Sura II, "The Cow," Verses 1–10*

Opaque watercolor, ink, and gold on paper
Page: 35.1 x 21.8 cm
Text: 20.5 x 13.1 cm
Illumination: 34.7 x 21.6 cm
S86.0077.002

PROVENANCE
Georges Demotte, August 1, 1910

15 *Sura II, "The Cow," Verses 10–27*

Opaque watercolor, ink, and gold on paper
Page: 35.3 x 24.9 cm
Text: 22.5 x 13.3 cm
S86.0366

DOUBLE-PAGE ILLUMINATION

16 *Right-hand half: Sura XVII, "The Children of Israel," Verse 88*

Opaque watercolor and gold on paper
Mounted on paper
Page: 35.1 x 25.0 cm
Text: 28.6 x 16.3 cm
Illumination: 34.1 x 20.3 cm
S86.0074.001

INSCRIPTION
(side A) [Illegible]

PROVENANCE
Georges Demotte, August 1, 1910

17 *Left-hand Half: Sura XVII, "The Children of Israel," Verse 88*

Opaque watercolor and gold on paper
Mounted on paper
Page: 35.5 x 22.4 cm
Text: 28.9 x 16.4 cm
Illumination: 34.5 x 20.6 cm
S86.0074.002

PROVENANCE
Georges Demotte, August 1, 1910

18 *Sura LXIX, "The Reality," Verses 14–52; Sura LXX, "The Ascending Stairways," Verses 1–14*

Opaque watercolor, ink, and gold on paper
Page: 35.6 x 24.6 cm
Text: 22.4 x 13.3 cm
S86.0361

19 *Sura LXXI, "Noah," Verses 9–28; Sura LXXII, "The Jinn," Verses 1–10*

Opaque watercolor, ink, and gold on paper
Page: 35.6 x 25.7 cm
Text: 22.3 x 13.4 cm
S86.0367

20 *Sura LXXIII, "The Enshrouded One," Verses 15–20; Sura LXXIV, "The Cloaked One," Verses 1–31*

Opaque watercolor, ink, and gold on paper
Page: 35.5 x 25.1 cm
Text: 22.4 x 13.3 cm
S86.0363

21 *Sura LXXIV, "The Cloaked One," Verses 31–56; Sura LXXV, "The Rising of the Dead," Verses 1–38*

Opaque watercolor, ink, and gold on paper
Page: 35.6 x 25.0 cm
Text: 22.4 x 13.3 cm
S86.0365

22 *Sura LXXVI, "Time," Verses 1–27*

Opaque watercolor, ink, and gold on paper
Page: 35.5 x 24.9 cm
Text: 22.5 x 13.3 cm
S86.0369

23 *Sura LXXVI, "Time," Verses 28–31; Sura LXXVII, "The Emissaries," Verses 1–50*

Opaque watercolor, ink, and gold on paper
Page: 35.7 x 23.7 cm
Text: 22.8 x 13.4 cm
S86.0080



25 (Sura LXXXIII: 1–27)

24 *Sura LXXXI, "The Overthrowing," Verses 1–27; Sura LXXXII, "The Cleaving," Verses 1–19*

Opaque watercolor, ink, and gold on paper
Page: 35.6 x 25.1 cm
Text: 22.4 x 13.3 cm
S86.0362

25 *Sura LXXXIII, "Defrauding," Verses 1–36; Sura LXXXIV, "The Sundering," Verses 1–15*

Opaque watercolor, ink, and gold on paper
Page: 35.5 x 25.1 cm
Text: 22.3 x 13.3 cm
S86.0368

26 *Sura LXXXIV, "The Sundering," Verses 15–25; Sura LXXXV, "The Mansions of the Stars," Verses 1–22; Sura LXXXVI, "The Morning Star," Verses 1–17*

Opaque watercolor, ink, and gold on paper
Page: 35.8 x 23.7 cm
Text: 22.8 x 13.4 cm
S86.0079

27 *Sura LXXXVII, "The Most High," Verses 1–19; Sura LXXXVIII, "The Overwhelming," Verses 1–26; Sura LXXXIX, "The Dawn," Verses 1–8*

Opaque watercolor, ink, and gold on paper
Page: 35.5 x 21.9 cm
Text: 22.5 x 13.2 cm
S86.0078

28 *Sura XCIV, "Solace," Verse 8; Sura XCV, "The Fig," Verses 1–8; Sura XCVI, "The Clot," Verses 1–19; Sura XCVII, "Power," Verses 1–5; Sura XCVIII, "Clear Proof," Verses 1–2*

Opaque watercolor, ink, and gold on paper
Page: 35.8 x 23.6 cm
Text: 22.3 x 13.2 cm
S86.0075

29 *Sura XCVIII, "Clear Proof," Verses 2–8; Sura XCIX, "The Earthquake," Verses 1–8; Sura C, "The Coursers," Verses 1–11; Sura CI, "The Calamity," Verses 1–11; Sura CII, "Rivalry in Worldly Increase," Verses 1–2*

Opaque watercolor, ink, and gold on paper
Page: 35.4 x 23.8 cm
Text: 22.4 x 13.2 cm
S86.0076

DOUBLE-PAGE ILLUMINATION

30 *Right-hand half: Prayer Following the Last Sura of the Manuscript*

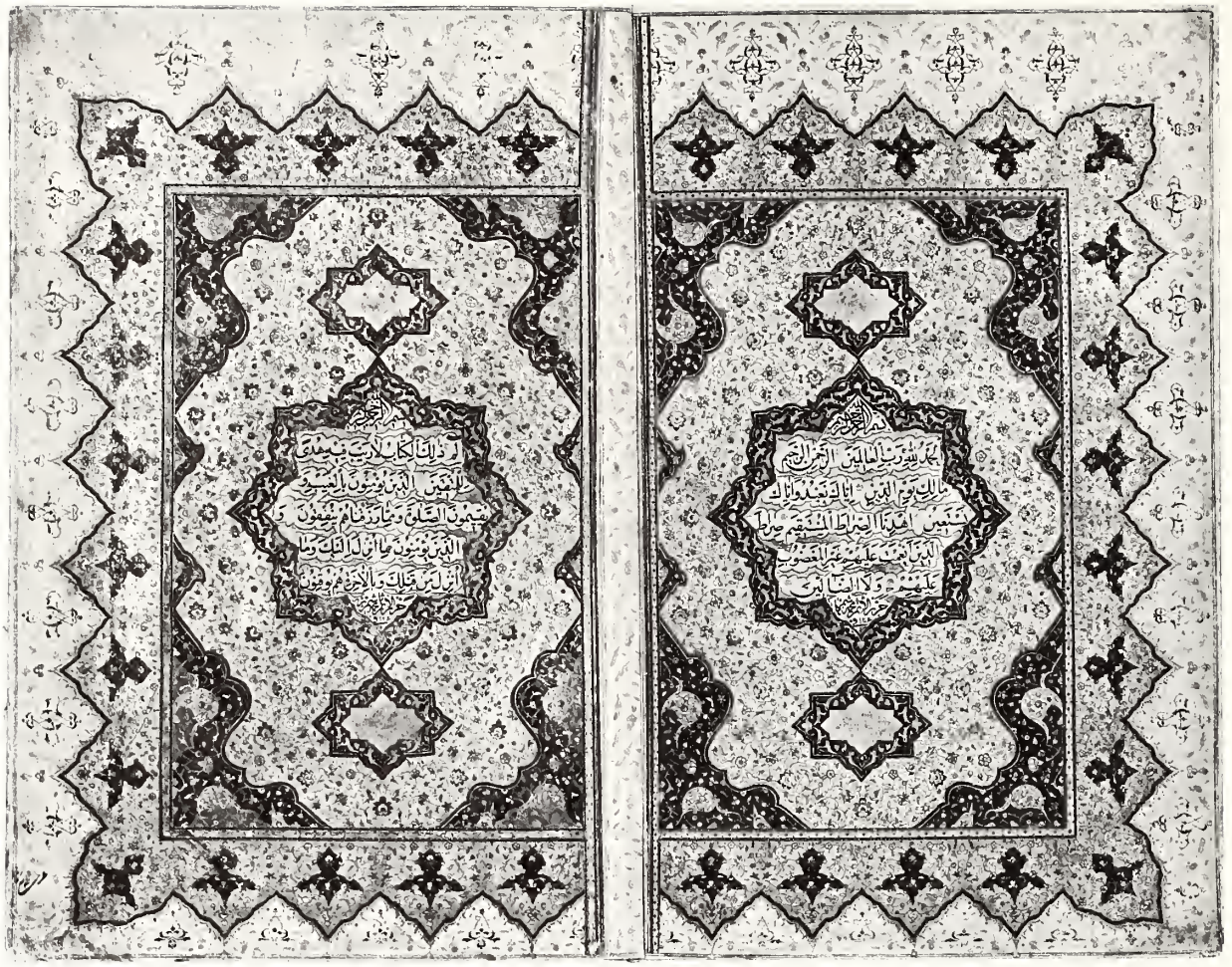
Opaque watercolor, ink, and gold on paper
Page: 35.5 x 23.4 cm
Text: 21.2 x 12.0 cm
Illumination: 34.5 x 21.8 cm
S86.0073.001

INSCRIPTION
(side A) *Waqf* [endowment]

PROVENANCE
Georges Demotte, August 1, 1910

PUBLISHED
M&V, vol. 1, no. 18, pl. XVIII
d'Allemagne 1911a, vol. 4, p. 320

EXHIBITED
Paris, 1912, no. 18



32–33 (Sura I: 1–7; Sura II: 1–4)

31 *Left-hand half: Continuation of the Prayer*

Lower right corner patched
Opaque watercolor, ink, and gold on paper
Page: 35.4 x 22.9 cm
Text: 21.1 x 12.0 cm
Illumination: 34.4 x 21.8 cm
S86.0073.002

PROVENANCE
Georges Demotte, August 1, 1910

COMMENTS, 13–31
The richly illuminated folios of this copy of the Koran are typical of mid to late sixteenth-century Ottoman work. Several more folios from this manuscript are known; these include one in the Musée des Arts Décoratifs, Paris,[1] and another in the Los Angeles County Museum of Art.[2]

NOTES
1. Given to the museum by Henri Vever in 1910 (inv. no. 17436).
2. Formerly in the collection of Edwin Binney 3rd and published in Binney 1981, p. 2, no. 61a.

KORAN [32–33]

Copied in Arabic by Muhammad Hashim
Iran, A.H. 1206 (A.D. 1791–92)
2 folios from a dispersed manuscript
Per page: 1 column of text; 5 lines of *naskh*

DOUBLE-PAGE FRONTISPIECE

32 *Right-hand half: Sura I, "The Opening," Verses 1–7*

Opaque watercolor, ink, and gold on paper
Mounted on paper
Page: 35.8 x 21.5 cm
Text: 23.1 x 14.8 cm
Illumination: 34.7 x 21.3 cm
S86.0087.001

PUBLISHED
M&V, vol. 1, no. 35, pl. XXXV

EXHIBITED
Paris, 1912, no. 35

33 *Left-hand half: Sura II, "The Cow," Verses 1–4*

Opaque watercolor, ink, and gold on paper
Mounted on paper
Page: 35.8 x 22.9 cm
Text: 23.1 x 14.8 cm
Illumination: 34.7 x 21.6 cm
S86.0087.002

34 Two Manuscripts Bound Together

Copied in Arabic
40 folios
Opaque watercolor, ink, and gold on paper
Page: 39.3 x 29.2 cm
Text: 27.5 x 19.3 cm
S86.0029

PROVENANCE
Charles Vignier, September 12, 1912

PUBLISHED
Tentoonstelling, no. 3, p. 21
M&V, vol. 1, no. 23, pl. XXIII

EXHIBITED
The Hague, 1927, no. 3
Paris, 1912, no. 23

Folios 1–28: *Kawakib al-durriya fi madh khayr al-bariyya*
Copied for the library of al-Malik al-Ashraf Inal
Egypt, ca. 1453–61
28 folios with 2 illuminated medallions (fols. 1a, 28a) and 1 illuminated heading (fol. 1a)
Standard page: 1 column of text with 3 lines of *muhaqqaq* and 9 lines of *naskh*; 1 marginal column of text written diagonally with 3 lines of *naskh* in black, red, and green ink

INSCRIPTION
(fol. 28a) At the service of the Mamluk Esinbay b. Abdullah al-Maliki al-Ashrafi

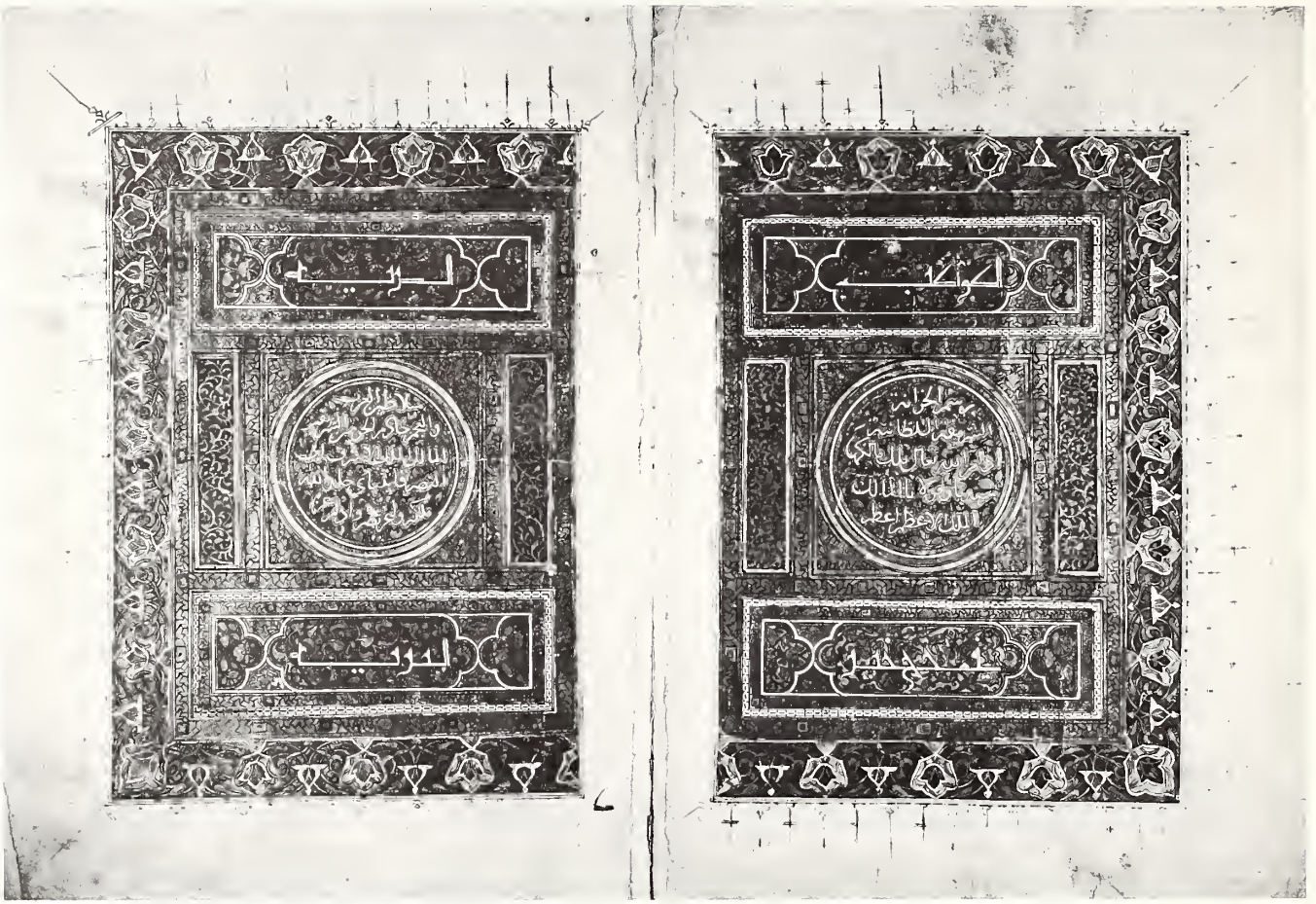


34 (fol. 1a)

Folios 29–40: *A Book of Confessions*
Dedicated to Sultan Barsbay
Egypt, ca. 1422–37
12 folios with 1 illuminated page (fol. 29a)
Standard page: 1 column of text; 3 lines of *muhaqqaq* and 9 lines of *naskh* written in black, red, and blue ink

INSCRIPTION
(fol. 29a) Abu Nasr Barsbay. May God continue his kingdom forever and make firm the foundations of his empire.

COMMENTS
The manuscripts in this volume, which is missing its binding, were copied for two of the most renowned Mamluk sultans of Egypt: al-Ashraf Sayfuddin Barsbay (r. 1422–37) and al-Malik al-Ashraf Inal (r. 1453–61). The *Kawakib al-durriya* is popularly known as the *Burda* (Mantle of the Prophet). The second part of the manuscript contains Turkish glosses.



35 (fols. 1b–2a)

35 Kawakib al-durriya fi madh khayr al-bariyya

Copied in Arabic for the library of al-Malik al-Ashraf b. Abu'l-Nasr Qaytbay
Egypt, ca. 1470
29 folios with 1 double-page frontispiece (fols. 1b-2a) and 1 decorative medallion (fol. 29b)
Standard page: 1 column of text; 9 lines of *naskh* and 3 lines of *thuluth* in blue, gold, red, and brown ink
Opaque watercolor, ink, and gold on paper
Page: 43.2 x 29.8 cm
Text: 23.6 x 17.5 cm
S86.0030
Folios 1b–2a reproduced in color, plate 3, *A Jeweler's Eye*

INSCRIPTIONS

(fols. 1a–2b) For the noble treasury of the Sultan, may God continue the reign of his kingdom. Our lord and master, the great lord of the kingdom. Sultan of the Arabs and non-Arabs, keeper of the two holy harems, the most noble monarch Abu'l-Nasr Qaytbay. May God preserve his kingdom and his victory and continue his glory.

(fol. 29b) Servant of the Mamluk Qansaw al-Abubakri. One of a class [of servants to the] palace. The apprentice to the poor servant of God, Muhammad al-Marjushi al-Maliki al-Ashrafi. May God glorify his victories.

SEAL

(fol. 18b, scalloped circle) The poor Muhammad Qurd [Khurd?] Abdullah [A.H.] 996 [A.D. 1587–88]

PROVENANCE

Georges Demotte, October 9, 1910

PUBLISHED

Tentoonstelling, no. 2, p. 21
M&V, vol. 1, no. 24, pl. XXIV

EXHIBITED

The Hague, 1927, no. 3
Paris, 1912, no. 24

COMMENTS
This copy of the manuscript is bound in a nineteenth-century Iranian leather binding over paper pasteboards with lacquer painting on the interior and exterior covers.

36 Book of Prayers

Copied in Arabic by Sayyid-Ali al-Hamdi (known as Hafiz al-Qur'an)
Turkey, dated A.H. Ramadan 1127 (A.D. August–September 1715)
197 folios with 1 *sarlawh* (fol. 1b) and 6 double-page illuminations (fols. 172b-178b)
Standard page: 1 column of text; 7 lines of *naskh*
Opaque watercolor, ink, and gold on paper
Page: 23.5 x 41.1 cm
Text: 17.3 x 9.3 cm
S86.0482

INSCRIPTION
(fol. 195a) Written by the poor slave Sayyid-Ali al-Hamdi, known as Hafiz al-Qur'an, in the beginning of the holy month of Ramadan in the year [A.H.] one thousand one hundred and twenty-seven [A.D. August-September 1715].

PROVENANCE
Unidentified sale, Hôtel Drouot, 1899

PUBLISHED
Migeon et al. 1903, no. 835, p. 106
Unidentified Hôtel Drouot sale catalogue, 1899, no. 3

EXHIBITED
Paris, 1903, no. 835

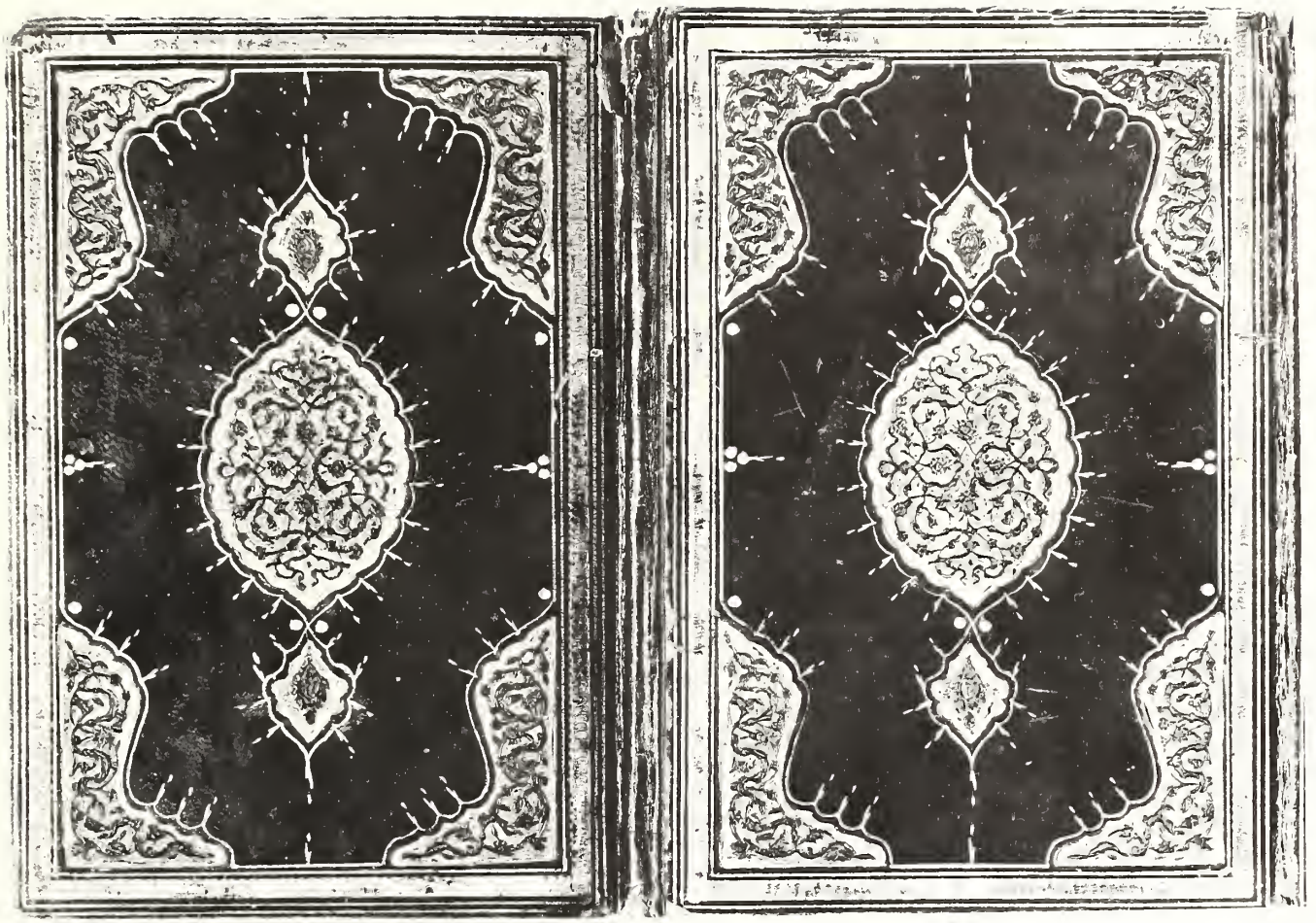
COMMENTS
The manuscript is bound in a contemporary leather binding over paper pasteboards with blind tooling and gilt on the exterior covers and doublures decorated with gilt. Among the contents of the manuscript are chapters and verses from the Koran and various prayers.



36 (doublure)



36 (fol. 172b)



37 (binding)

37 Book of Prayers

Copied in Arabic
Turkey, 18th century
117 folios with 1 *sarlawh* (fol. 1b)
Standard page: 1 column of text; 9 lines of *naskh*
Opaque watercolor, ink, and gold on paper
Page: 21.5 x 16.0 cm
Text: 14.3 x 8.0 cm
S86.0032

COMMENTS

The manuscript is bound in a contemporary leather binding over paper pasteboards with gilt and block-stamped designs on the exterior covers and gold-painted doublures. A late nineteenth-century inscription that does not pertain to the manuscript appears on folio 117a.

Anonymous Texts and Anthologies

Dastan-i Amir Hamza [38–40]

Anonymous
India; Mughal, ca. 1562–77
3 paintings from a dispersed manuscript

38 *Anushirwan Lays the Foundation of Ctesiphon at an Auspicious Hour*

Opaque watercolor and ink on cloth
Mounted on board
Page: 69.1 x 49.2 cm
Text: 5.7 x 49.2 cm
Illustration: 62.4 x 49.2 cm
s86.0397

PUBLISHED
d'Allemagne 1911a, vol. 1, p. 114

39 *Khwaja Buzurjmihr Takes Leave of His Aged Mother to Go Out into the World and Seek Redress of His Family's Adversity*

Opaque watercolor and ink on cloth
Mounted on cloth
Page: 70.3 x 53.7 cm
Text: 66.3 x 47.0 cm
Illustration: 66.3 x 49.8 cm
s86.0398

PUBLISHED
BWG, no. 228, p. 147
Exhibition, no. 626, p. 275

EXHIBITED
London, 1931, no. 626

40 *A Woman Forcibly Enters a Jail*

Opaque watercolor on cloth
Mounted on board
Page: 71.9 x 55.4 cm
Illustration: 68.0 x 52.6 cm
s86.0399

COMMENTS, 38–40
The *Dastan-i Amir Hamza*, also known as the *Hamza-nama*, recounts the adventures of an uncle of the prophet Muhammad. Hamza's exploits, almost wholly fictional in this narrative, are a rapid-fire sequence of adventures by which he seeks to convert distant lands and infidel inhabitants to Islam. The author is unknown.

Several contemporary references give information about the commission and execution of this manuscript by the emperor Akbar (r. 1556–1605). The Persian émigré painters Mir Sayyid-Ali and Abdus-Samad were successive directors of the project within the imperial workshop, and while the exact period of execution has not been mentioned, scholars have dated the volume to the years 1562–77.[1]

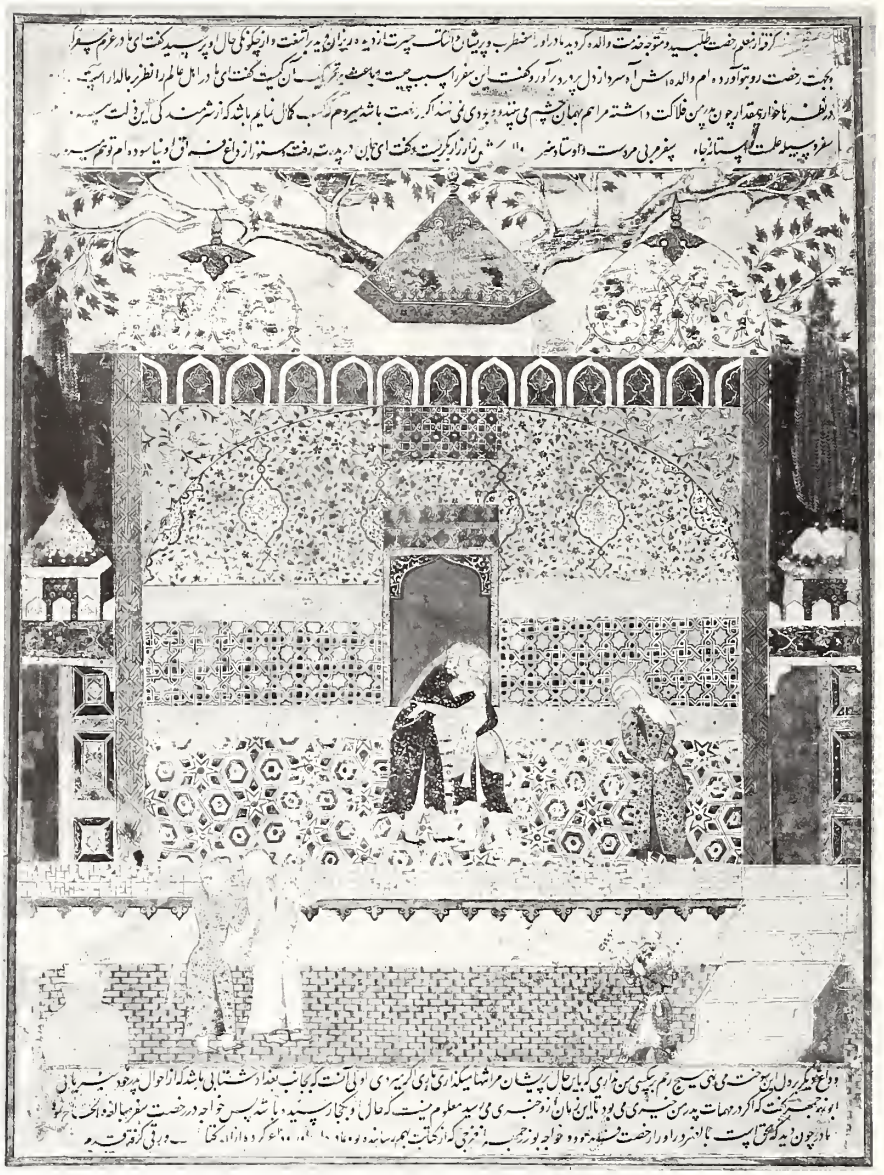
The manuscript contained one hundred illustrations—unusually large in size—in each of its fourteen volumes. Work on the book must have dominated the imperial workshops during the 1560s and 1570s. None of the pages bear inscriptions naming the painters, but several illustrations can be reliably attributed. This is the single most important document for understanding the evolution of the Mughal (1526–1857) style. While the three pages listed here are of modest quality, the *Hamzanama* in total is the greatest of all Mughal manuscripts.

Checklist numbers 38 and 39 probably come from the second volume, from which only six other illustrations have survived.[2] Only the early volumes have text above and/or below the illustration; later pages place text and illustration on separate folio sides. Like these two scenes, several other paintings included in the first four volumes show similarly conservative styles. The scene centered on Khwaja Buzurjmihr, in particular, is more reminiscent of contemporary and earlier painting at Bukhara than an anticipation of later Mughal achievements. An examination of the chronology of *Hamzanama* illustrations, an effort of enormous importance to the understanding of early Mughal painting, has yet to be attempted.

On the other hand, despite its seemingly old-fash-



38



39

ioned composition,[3] the depiction of the founding of Ctesiphon shows extraordinarily spontaneous drawing in the treatment of details; note, for example, the figures carrying bricks at the lower right. The willingness to replace technical polish and linear control—basic components of contemporary Persian painting—with narrative directness and a sense of physical immediacy is early evidence of the new direction taken by Mughal painters within the greater Islamic traditions.

NOTES

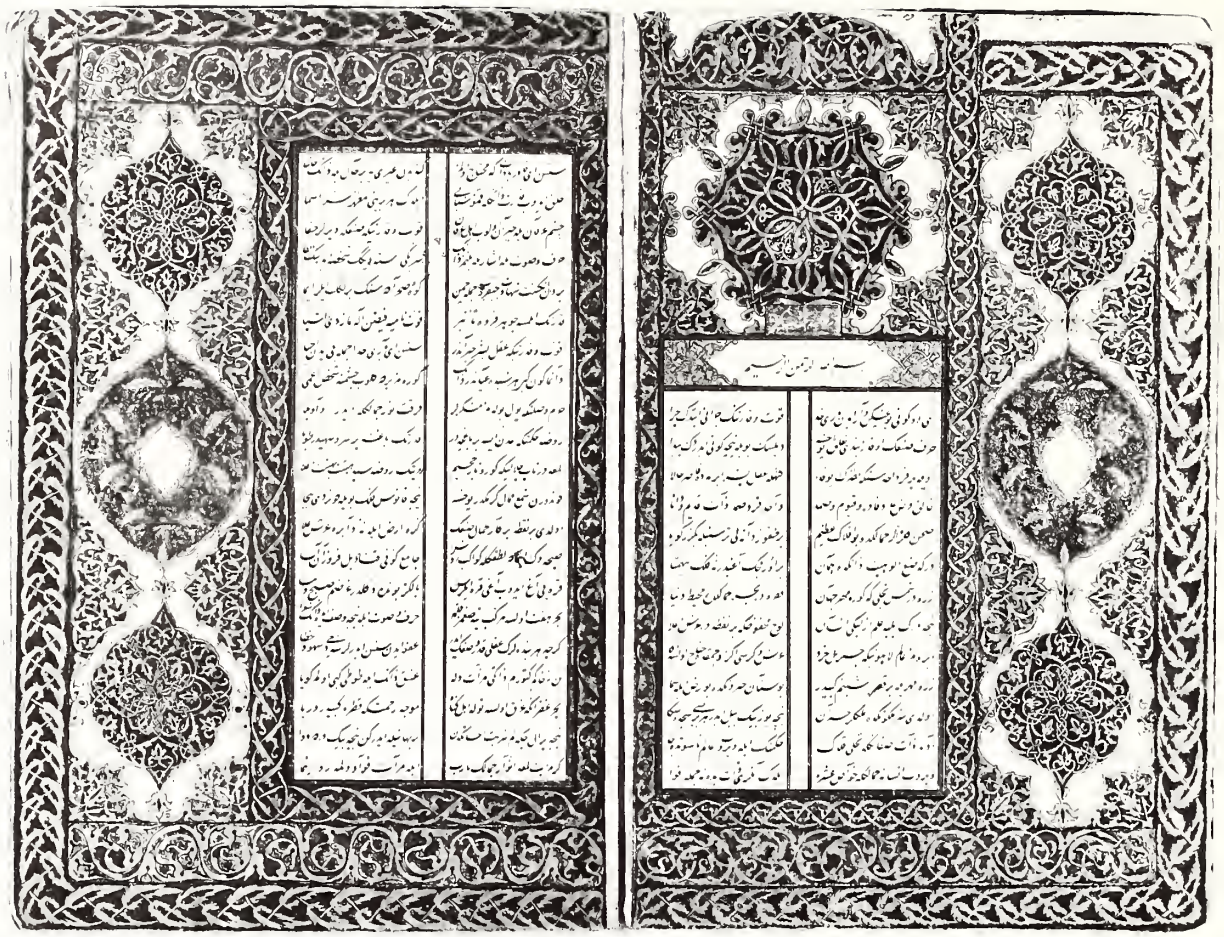
1. Chandra 1976, pp. 62–74. For a further brief discussion of the manuscript, and a short bibliography, see Beach 1981, pp. 58–65.

2. Heinrich Glück, *Die indische miniaturen des hamzae-Romanes im Osterreichischen Museum für Kunst und Industrie in Wien und anderen Sammlungen* (Leipzig: Amalthea-Verlag, 1925), p. 155. To the four illustrations on the three folios of volume 2 listed by Glück, there should be added pages in the British Museum, London, and the Baroda Museum, India.

3. It is hard to believe that the artist of this page was not aware of the illustration of the construction of the castle at Khawarnaq, from the great *Khamsa* of Nizami, dated 1494, now in the British Museum, London (Or. 6810, fol. 154v); see Gray 1961, p. 116. That manuscript was in the Mughal imperial collections and its relation to this *Hamzanama* scene is important evidence for the relationship of the arts of Timurid Iran to those of Mughal India.



40



41 (fols. 1b-2a)

41 A Book of Poetry

Anonymous
Copied in Turkish
Turkey, dated A.H. 1135 (A.D. 1722–23)
34 folios with 1 double-page frontispiece (fols. 1b-2a)
Standard page: 2 columns of text; 21 lines of *nasta'liq*
Opaque watercolor, ink, and gold on paper
Page: 33.2 x 21.2 cm
Text: 22.3 x 10.3 cm
S86.0031

INSCRIPTION
(fol. 34a) It belongs to the poor [soul] in need of the mercy of the Lord of mankind, Sayyid Lutfullah b. Azizizada Sayyid Ibrahim al-Yanyawi. Finished in the year [A.H.] 1190 [A.D. 1776–77].

SEAL
(circle) [Illegible]

COMMENTS
The manuscript, written in Ottoman Turkish, is bound in a contemporary leather binding over paper pasteboards with leather filigree designs on the exterior covers and doublures of paper.

Ragamala [42–45]

Anonymous
India, Rajasthan (Marwar), ca. 1750
4 leaves from a dispersed series

42 *Dhanashri Ragini*

Reverse: blank
Opaque watercolor and ink on paper
Page and illustration: 30.0 x 20.4 cm
S86.0462

43 *Lalita Ragini*

Reverse: blank
Opaque watercolor and ink on paper
Page: 26.8 x 21.0 cm
S86.0463

44 *Hindola Raga*

Reverse: blank
Opaque watercolor and ink on paper
Page: 27.3 x 20.8 cm
S86.0464

45 *Bhairavi Ragini*

Reverse: blank
Opaque watercolor and ink on paper
Page: 27.8 x 21.9 cm
S86.0465

COMMENTS, 42–45

The earliest *ragamala* (garland of *ragas*) series was probably painted in the fifteenth century. Each image corresponds to a specific text, although various versions of the *ragamala* text exist.

The standard series consists of thirty-six different *ragas*, each of which describes a distinct emotional situation arising from a time of day or mood. *Hindola Raga*, for example, shows a prince (emblematic of a god) being swung by court ladies (metaphors for religious devotees); it is suitable for a morning in the spring and evokes the moods of joyousness and passion. *Ragas*, when expressed through music, use specific combinations and sequences of notes for a similar purpose.[1]

NOTE

1. For an encyclopedic survey of *ragamala* painting, see Ebeling 1973.



42



44

Ragamala [46]

Anonymous
India, Rajasthan (Bikaner), late 18th century
1 leaf from a dispersed series

46 *Gauri Ragini*

Opaque watercolor on paper
Mounted on paper
Page and illustration: 15.9 x 10.6 cm
S86.0447

PROVENANCE
Léonce Rosenberg, December 21, 1909

Ragamala [47]

Anonymous
India, Rajasthan (Jaipur), late 19th century
1 leaf from a dispersed series

47 *Kamodhani Ragini*[1]

Opaque watercolor on paper
Mounted on paper
Page: 19.0 x 14.3 cm
Illustration: 16.5 x 11.9 cm
S86.0460

NOTE
1. For a virtually identical painting, see Ebeling 1973, no. 254.



47

Anthology [48–50]

Anonymous
Iran, A.H. 820(?) (A.D. 1417–18?)
3 paintings from a dispersed manuscript

48 *Two Riders Carrying Maces Approach a Building*

Opaque watercolor and gold on paper
Mounted on an album page
Page: 34.8 x 22.9 cm
Illustration: 19.3 x 13.1 cm
S86.0136

INSCRIPTION
(stenciled on album page) The library of the Khan of high merit

PROVENANCE
Charles Vignier, September 12, 1912

PUBLISHED
Fraad and Ettinghausen 1971, fig. 133
BWG, no. 39a, p. 64
Exhibition, no. 462, p. 239
M&V, vol. 1, no. 7, pl. VII

EXHIBITED
London, 1931, no. 462
Paris, 1912, no. 7

49 *Two Youths before a Princess at a Window*

Opaque watercolor and gold on paper
Mounted on an album page
Page: 34.4 x 22.9 cm
Text: 22.8 x 21.7 cm
Illustration: 18.8 x 21.6 cm
S86.0137

PROVENANCE
Léonce Rosenberg, May 26, 1913
Adolf Stoclet, Brussels
Charles Vignier

PUBLISHED
Ricci 1913, no. 135, p. 41

50 *Man on Top of a Minaret*

Opaque watercolor and gold on paper
Mounted on an album page
Page: 34.3 x 22.7 cm
Illustration: 21.3 x 12.3 cm
S86.0138

INSCRIPTION
(stenciled on album page) Abu'l-Ghazi Pir Muhammad Bahadur Khan. May his kingdom last forever.

PROVENANCE
Charles Vignier, July 29, 1913



48

PUBLISHED
BWG, no. 39b, p. 64
Exhibition, no. 462, p. 239
M&V, vol. 1, no. 62, pl. LVI

EXHIBITED
London, 1931, no. 462
Paris, 1912, no. 62

COMMENTS, 48–50
Although the present location of the anthology from which these paintings were taken is unknown,[1] at least four more paintings from the manuscript are identifiable: two are said to be in the collection of the late Richard Ettinghausen; one was sold at Sotheby's on May 5, 1965 (lot 144); and one is in a private New England collection. Fraad and Ettinghausen, among others, have argued that the manuscript was produced in India under Sultanate patronage.[2] The



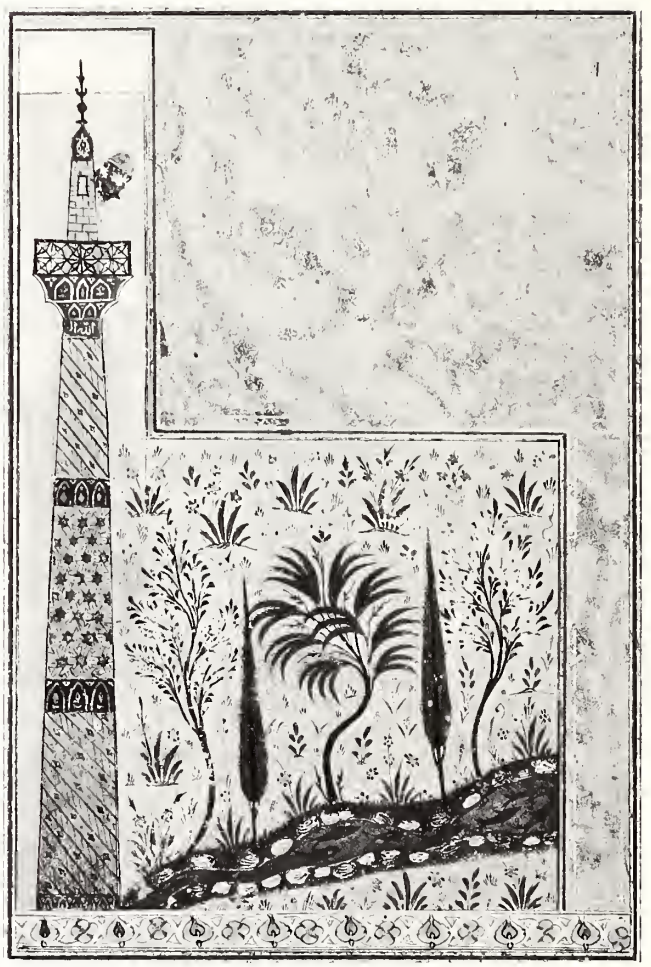
49

short, roughly drawn figures, with their oval faces and thin, pointed moustaches and beards; the simply rendered architecture; and the richly patterned landscapes of the paintings also relate them, however, to late Muzaffarid (1314–93) and early Timurid (1370–1506) work.

The graceful trees with their sinewy lines, for instance, and the small, densely packed flowering plants, as well as the high horizons of *Man on Top of a Minaret* and *Two Youths before a Princess at a Window*, are similar in both conception and execution to several of the paintings in an anthology dated 1398 and copied by Mansur b. Muhammad b. Waraqa b. Umar b. Bakhtiyar Bihbahani.[3] Similarly, the figures in these paintings are clearly related to those in manuscripts such as the *Shahnamas* of Firdawsi dated A.H. 772 (A.D. 1370–71)[4] and A.H. 796 (A.D. 1393–94),[5] both of which were copied in Shiraz. The closest parallels for these paintings, however, are the wall paintings at the tomb of Tuman Aqa, at the Shah-i Zinda in Samarqand, which can be dated to 1404.[6]

NOTES

1. The manuscript was formerly in a private French collection.
2. Fraad and Ettinghausen 1971, p. 49.
3. In the Türk ve İslam Eserleri Müzesi, Istanbul (T1950).
4. In the Topkapı Sarayı Müzesi Kütüphanesi, Istanbul (H. 1511).
5. In the National Library, Cairo (Adab Farsi 6).
6. The authors are grateful to Lisa Golombek for bringing these paintings to our attention.



50

51 Anthology

Miscellaneous
Iran, 1st quarter 17th century
95 folios with 15 paintings and 1 *sarlawh* (fol. 1b)
Opaque watercolor, ink, and gold on paper
Page: 24.4 x 14.3 cm
Text: 14.9 x 8.6 cm
S86.0041

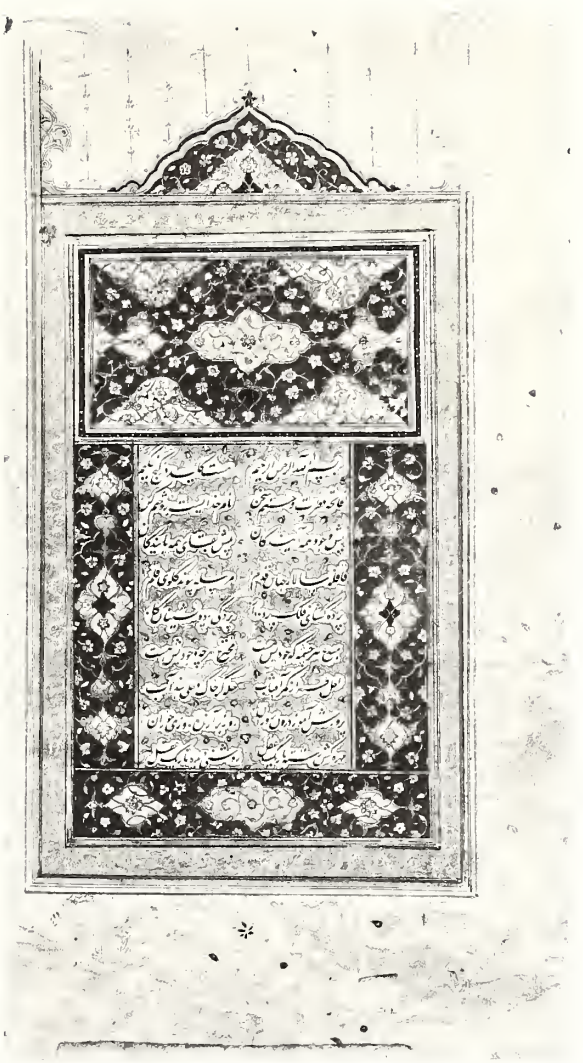
PROVENANCE
Coutenceau, 1899
Comte de Gobineau, 1881

PUBLISHED
BWG, no. 296, p. 169
Exhibition, no. 725a, p. 299
Migeon et al. 1903, no. 828, p. 105
Migeon 1903, p. 30
Coutenceau sale catalogue, 1899, no. 12

EXHIBITED
London, 1931, no. 725a

COMMENTS
The manuscript is bound in a contemporary black leather binding over paper pasteboards decorated with gilt block-stamped designs on the exterior of the covers and doublures of leather filigree. The folios of the anthology are copied on colored paper and set in either marbleized or finely illuminated borders. The subjects of the paintings are as follows:

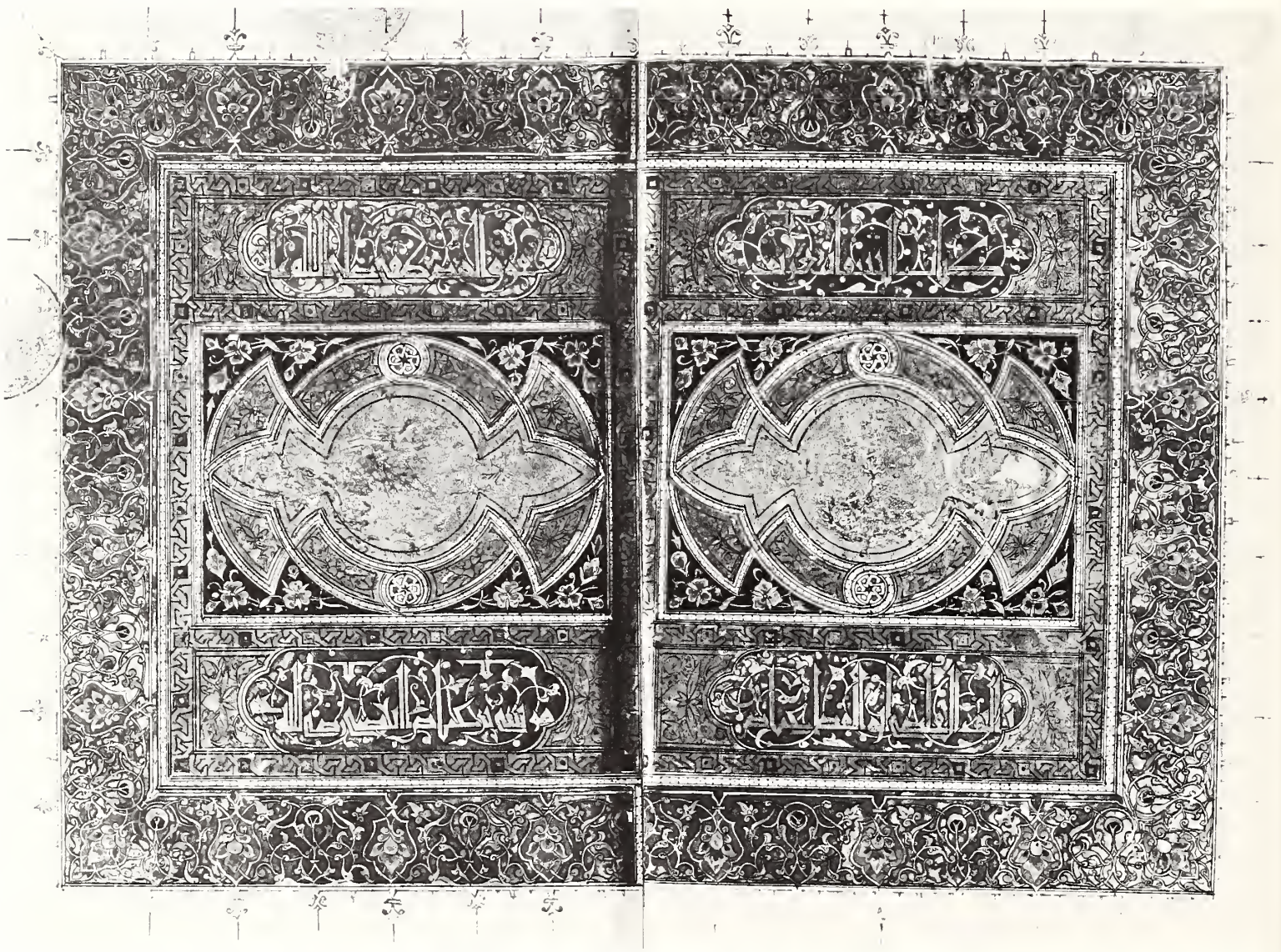
Folio
- 4a Ascent of the Prophet to Heaven
- 8b A Youth in a Pavilion with Fairies
- 12a A Prince and a Princess Seated Together in a Garden Pavilion with Attendants and Musicians
- 20a The Story of the Sick Girl and the Cow with a Cooking Pot on Its Head Frightening the Girl's Mother
- 21b Nizam al-Mulk Seated in a Pavilion Surrounded by Attendants
- 25a A School Scene
- 32b A Princess Seated before a Small Pavilion
- 41a A Mounted Prince Arrives at an Encampment
- 46a A Prince Seated under an Awning with Attendants
- 56b Khusraw, Striking the Lion with His Fist, Watched by Shirin
- 59b Farhad Carries Shirin and Her Horse
- 72a Sultan Sanjar and the Old Woman
- 74b Bahram Gur and Azada Hunt
- 92b A Poet Presents His Work to an Enthroned Ruler
- 95a A Youth Kneels before a Girl, Presenting Her with an Open Book



51 (fol. 1b)

Among the manuscript's poems are sections from Nizami's *Khamsa* (from the *Makhzan al-asrar, Sharafnama, Khusraw u Shirin,* and *Haft paykar*); Sanai's *Hadiqatu'l-haqiqat wa-Shari'atu't-tariqat*; Amir Khusraw Dihlawi's *Layla u Majnun*; Hafiz's *Diwan*; and Sayf Asfar Begi's *Diwan*. The anthology also contains the *Saqinama* and several unidentified poems by Sa'di and Khaqani.

Poetic, Historical, and Scientific Texts



52 (fols. 1b-2a)

52 Kitab al-shifa bi-ta'rif huquq al-mustafa fi'l-hadith

Iyad b. Musa al-Yahsaba al-Andalusi
Copied in Arabic by Muhammad b. Hamdan al-Adhru'i al-Shafi'i
Egypt, 15th century
197 folios with 1 double-page frontispiece (fols. 1b-2a)
Standard page: 1 column of text; 19 lines of *thuluth* and *naskh*
Opaque watercolor, ink, and gold on paper
Page: 30.5 x 21.3 cm
Text: 20.6 x 14.6 cm
s86.0026

INSCRIPTIONS

(fol. 1a) The book *al-Shifa bi-ta'rif huquq al-mustafa fi'l-hadith* written by the *shaykh*, Imam of the universe, the learned al-Qadi Abu'l-Fadl Iyad b. Musa al-Yahsaba. May God bless him and be pleased with him. Amen.

(fol. 197b) This auspicious book was finished by the hand of him who is in need of God the exalted. Muhammad b. Hamdan al-Adhru'i al-Shafi'i, may God forgive him and all the Muslims. The date of the eighth of auspicious Shawwal . . . seven hundred[?]. Praise be to God alone, God bless our lord Muhammad and his family and his companions.

SEALS

(fols. 1a, 197b, oval; *tughra*) [Illegible]

(fol. 2a, circular) This our Book pronounceth against you with truth. [From Sura xlv: 29] [smudged *tughra*]

PROVENANCE

Indjoudjian, December 19, 1932

PUBLISHED

Indjoudjian, no. 135

COMMENTS

The manuscript is bound in a leather binding over paper pasteboards with blind tooling on the exterior covers.

Halnama (Book of Ecstasy) [53]

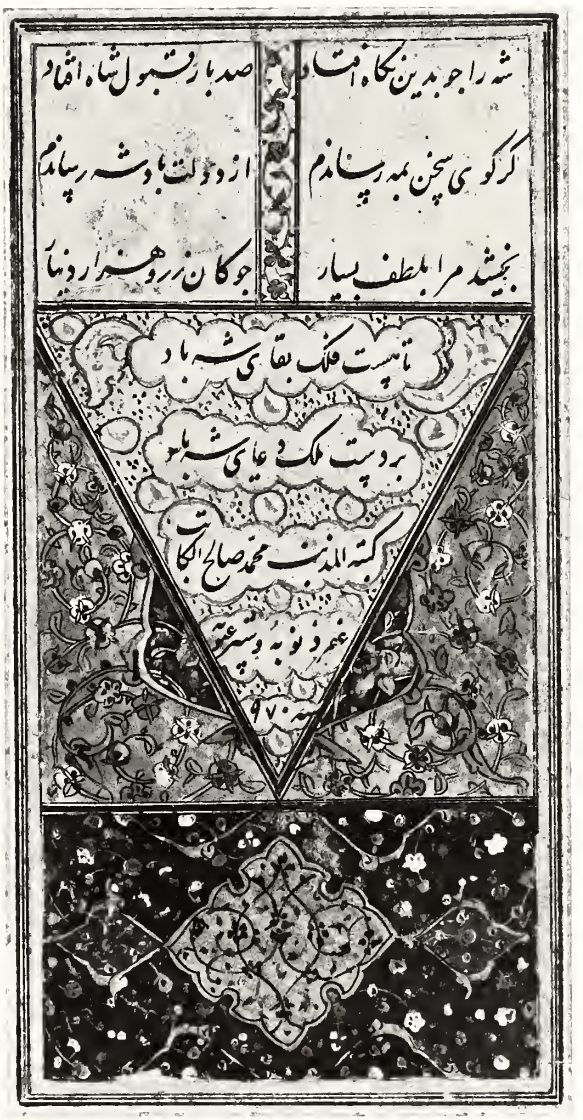
Arifi
Copied by Muhammad Salih al-Katib
Iran, A.H. 970 (A.D. 1562–63)
1 page from a dispersed manuscript
2 columns of text in *nasta'liq*

53 *Colophon*

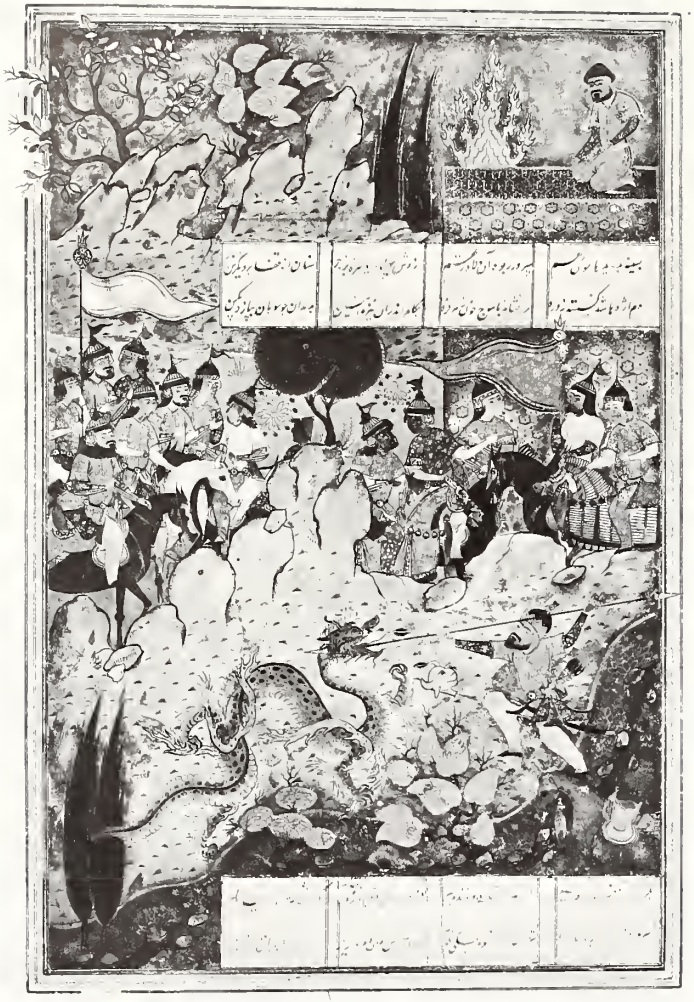
Opaque watercolor, ink, and gold on paper
Mounted on an album page
Page: 22.2 x 13.2 cm
Text and illumination: 8.7 x 5.7 cm
s86.0358

INSCRIPTION

Written by the sinful Muhammad Salih al-Katib. May God forgive his sins and disregard his faults. The year [A.H.] 970 [A.D. 1562–63].



53



54

Garshaspnama [54–55]

Abu-Mansur Ali b. Ahmad Asadi
Iran (Shiraz), ca. 1580
2 folios from a dispersed manuscript
Standard page: 4 columns of text;
17 lines of *nasta'liq*

54 *Garshasp Slays a Dragon*

Side B: text
Opaque watercolor, ink, and gold on paper
Page: 35.4 x 24.0 cm
Text: 19.5 x 11.8 cm
Illustration: 25.7 x 18.5 cm
s86.0274

55 *A Battle between a Demon and Two Men*

Side A: text
Lower left corner patched
Opaque watercolor, ink, and gold on paper
Page: 35.2 x 24.0 cm
Text: 19.7 x 11.7 cm
Illustration: 24.5 x 21.1 cm
s86.0275

COMMENTS, 54–55

Ali Asadi, also known as Asadi the younger, was the son of Abu-Nasr Ahmad Asadi. He was born in Tus around the beginning of the second decade of the eleventh century.[1]

The *Garshaspnama*, an epic poem describing the adventures of the legendary Garshasp, was completed in 1066 and dedicated to Abu-Dulaf, a Transcaucasian prince.[2] Although clearly based on the *Shahnama* of Firdawsi and other heroic stories, the *Garshaspnama* also draws from the oral traditions of Sistan and the *Kitab-i Garshasp* of Abu'l-Mu'ayyad Balkhi.[3] It has not been possible to identify the specific scene depicted here.

NOTES

1. Rypka 1968, p. 164.
2. Ibid.
3. Ibid., p. 165.



55



56 (fol. 1b)

56 Mihr u Mushtari

Shamsuddin Muhammad Assar
Copied by Mir-Ali al-Katib(?)
Iran (Shiraz), ca. 1520–30
186 folios with 5 paintings and 1 *sarlawh* (fol. 1b)
Standard page: 2 columns of text;
14 lines of *nasta'liq*
Opaque watercolor, ink, and gold on paper
Page: 25.0 x 15.5 cm
Text: 15.9 x 7.2 cm
S86.0039

SEAL
(fol. 186b, oval, in *kufic*) [Illegible]

PROVENANCE
Homberg père[1]

PUBLISHED
BWG, no. 128, p. 129
Exhibition, no. 544c, p. 262
Migeon et al. 1903, no. 817, p. 103

EXHIBITED
London, 1931, no. 544c
Paris, 1903, no. 817

COMMENTS
The *Mihr u Mushtari* (The Sun and Jupiter) of Assar is a poem of 5,120 distichs, completed on the tenth of Shawwal 778 (A.D. February 20, 1377), which describes the love of Mihr, the son of Shapur Shah, for the beautiful Mushtari. Assar, a panegyrist for the Jalayirid sultan Uways (r. 1356–74), died in either A.H. 779 (A.D. 1377–78) or A.H. 784 (A.D. 1382–83).

This copy of the manuscript is bound in an eighteenth- or nineteenth-century olive leather Turkish binding decorated with gold block-stamped medallions. Although Mir-Ali al-Katib's name appears between the columns on the bottom of the last page (fol. 186b), the signature, since it is not in the same hand as the rest of the text, seems to be a later addition. The subjects of the paintings, which are typical of Shirazi work of the 1520s-30s, are as follows:

Folio
25a A Teacher Appears before Shapur
48b Bihzad Petitions Shapur for Mihr's Life
84a Mihr and His Companions Sail on the Sea of Oman
112a King Kaywan Feasts
141a Battle between Kaywan and Qarakhan

NOTE
1. Vever's notation on folio 1a reads "ancienne collection Homberg père."


بزرگان بر درش رخ نهادند
یکایک را بحضرت بار دادند
چو در رقمند ایران صف آرای
ببوسیدند تخت شاه را پای
شهنشه چون پلنگی زخم خورده
خروشان بر پلنگینه تکیه کرده
چو آخر کشت مجلس شاه شاپور
بخلوتخانه شد شاه دستور

56 (fol. 25a)



57

Mihr u Mushtari [57]

Assar
Iran (Qazwin?), ca. 1560–70
1 page from a dispersed manuscript
2 columns of text; 5 lines of *nasta'liq*

57 *Mihr and Mushtari Have Blood Taken from Their Arms*

Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 32.4 x 17.4 cm
Text: 20.8 x 10.4 cm
Illustration: 13.0 x 10.3 cm
S86.0164

PROVENANCE
Unidentified sale, 1930, no. 114

58 Mihr u Mushtari

Assar
Iran (Shiraz), ca. 1570–80
204 folios with 5 paintings (2 double page),
1 double-page frontispiece (fols. 1b-2a),
and 1 *sarlawh* (fol. 2b)
Standard page: 2 columns of text;
12 lines of *nasta'liq*
Opaque watercolor, ink, and gold on paper
Page: 13.7 x 8.7 cm
Text: 8.0 x 4.1 cm
S86.0062

COMMENTS
The manuscript is bound in a nineteenth- or twentieth-century Turkish binding of red leather over paper pasteboards. The subjects of the paintings are as follows:

Folio
23b-24a Mihr and Mushtari Go to School [*Maktab*]
Right-hand half inscribed to Muhammad Qasim
55a Mihr and Mushtari about to Be Beheaded
(Left-hand half of a double-page painting)
Inscribed: The work of Muhammad Qasim
101b Mihr Kills a Lion (Right-hand half of a double-page painting)
Inscribed (on tent) to Aqa Riza
102a An Encampment (Left-hand half of a double-page painting)
Inscribed (on tent) to Aqa Riza
116a Mihr Kills a Tiger in India
Inscribed: The work of Muhammad Qasim
171a Mihr Faints

The manuscript is in poor condition and is missing several folios, including the right-hand half of the painting of Mihr and Mushtari about to be beheaded, which would have depicted Bihzad interceding on



58 (fol. 102a)



58 (fol. 101b)

behalf of the lovers. Although a number of the images have been retouched (especially fol. 55a), they are typical of Shirazi painting during the third quarter of the sixteenth century.[1] Among their closest parallels are the paintings in a copy of the *Diwan* of Hafiz, also attributable to Shiraz, in the John Rylands Library, Manchester.[2] The inscriptions to the Safavid artists Aqa Riza and his close follower Muhammad Qasim are spurious and were probably added to the manuscript during the nineteenth century.

The verses of folios 1b-2a can be translated as follows:

The beauty of this poetry needs no assertion.
Does anyone ask the reasons for the sun's splendor?
A heavenly voice brought these words to Gabriel.
Who can praise sufficiently the brush of such a painter?
No one can interpret the riddle of such a canvas.
No one can fathom the original meaning of such beauty.

NOTES

1. Robinson 1986, pp. 67–68.
2. Robinson 1980, nos. 652–55, p. 221.

Diwan [59]

Awhaduddin Awhadi Kirmani
Copied by Shah Husayn for Husayn Khan Shamlu
Iran, Herat, 1615–16
1 folio from a dispersed manuscript

59 *An Encampment*

(Possibly the right-hand half of a double-page frontispiece)
Side A: inscription
Opaque watercolor, ink, and gold on paper
Page: 24.9 x 16.0 cm
Illustration: 19.7 x 9.5 cm
S86.0203

INSCRIPTION
(side A) *Diwan* of Hakim Awhadi

COMMENTS
This painting is presumably from a copy of the *Diwan* of Awhadi made for Husayn Khan Shamlu at Herat in 1615–16 by Shah Husayn, sold at Sotheby's on July 20, 1977 (lot 237). The size of the Vever folio, its margins, and its rulings appear to be the same as those of the Sotheby manuscript, which still contains three paintings and a *sarlawh*.[1]

NOTE
1. For reproductions of the paintings, see Sotheby's sale catalogue, July 20, 1977 (lot 237); Schmitz 1981, vol. 2, pls. 92–94.

Baburnama [60–62]

Zahiruddin Muhammad Babur
India, Lahore (in present-day Pakistan); Mughal, dated 1589
3 paintings from a dispersed manuscript

60 *Babur Receives a Courtier*

Attributed to Farrukh Beg
Opaque watercolor and gold on paper
Mounted within borders of a *Rawdat al-safa* page
Page: 41.4 x 27.0 cm
Illustration: 26.0 x 15.2 cm
S86.0230
Reproduced in color, plate 49, *A Jeweler's Eye*

PROVENANCE
Georges Demotte, November 1912

PUBLISHED
Skelton 1957
Grousset 1931, vol. 1, fig. 262, p. 343
Brown 1924, pl. 14
M&V, vol. 2, no. 133, pl. CIX

EXHIBITED
Paris, 1912, no. 133



59

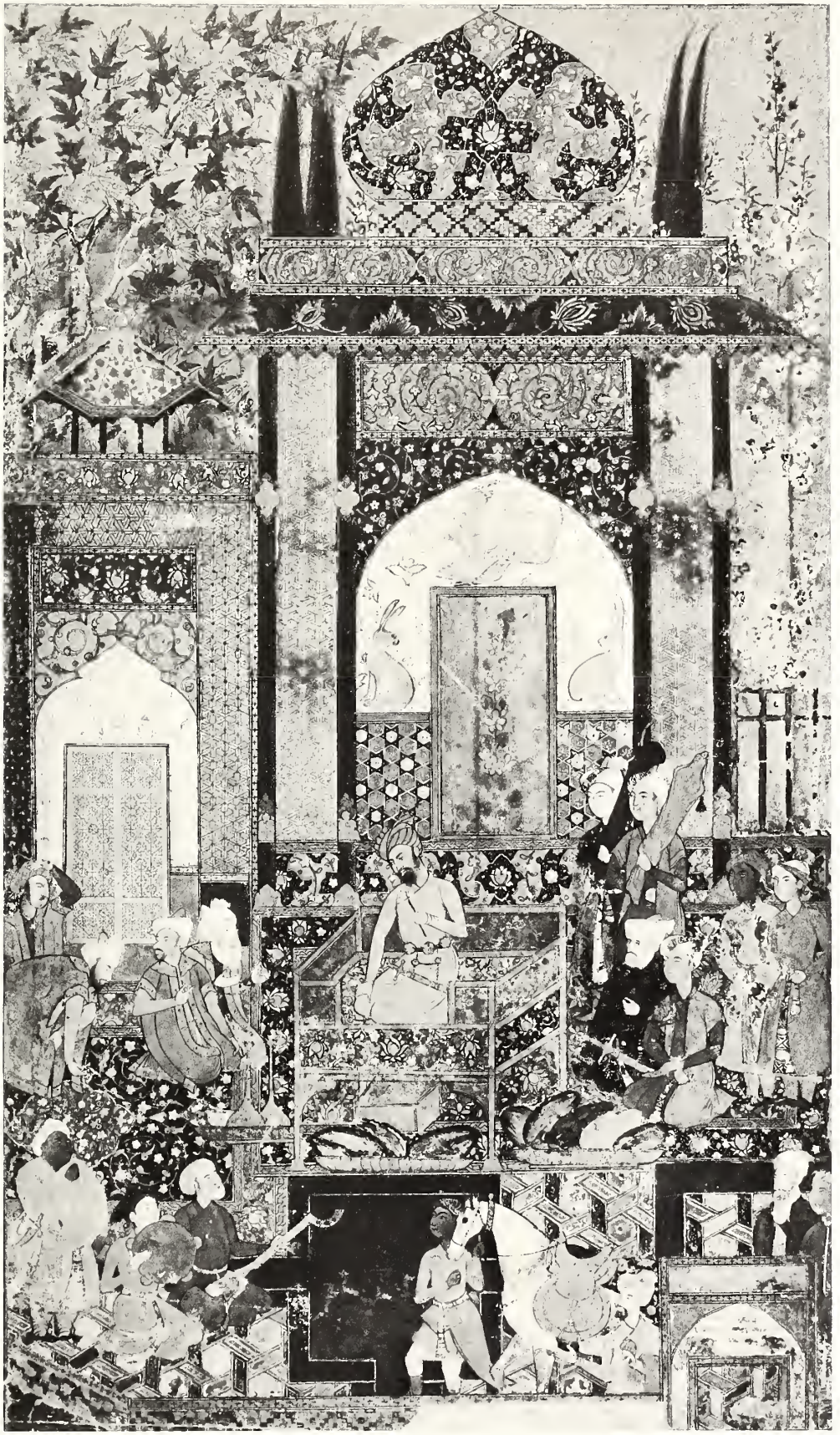
61 *A Drunken Babur Returns to Camp at Night*

Inscribed to Farrukh Beg
Opaque watercolor, ink, and gold on paper
Mounted within borders of a *Rawdat al-safa* page
Page: 41.0 x 26.3 cm
Text: 8.7 x 7.8 cm
Illustration: 23.7 x 13.7 cm
S86.0231
Reproduced in color, plate 50, *A Jeweler's Eye*

INSCRIPTION
(in margin, partially trimmed) Farrukh Beg. 90

PROVENANCE
Georges Demotte, November 1912

The episode shown here occurred in 1519.[1]



60

62 *Babur Entertains in Sultan Ibrahim Lodi's Palace*

(Left-hand half of a double-page composition)
Inscribed to Farrukh Beg
Opaque watercolor, ink, and gold on paper
Mounted within borders of a *Rawdat al-safa* page
Page: 40.9 x 27.0 cm
Illustration: 21.0 x 13.0 cm
S86.0232

INSCRIPTION
(in margin) Farrukh Beg. 178

PROVENANCE
Hafez Mahmud Khan Shairani, London, June 21, 1912

The inscribed number permits the placement of this page in a section of the text where Babur describes a party in celebration of the *'id*, the conclusion of the month of Ramadan, in 1526.[2]

COMMENTS, 60–62
The first Mughal emperor, Babur, kept a journal that remains valuable for its historical accuracy and literary merit. Written in Chaghatay Turkish, it was translated into Persian at the request of Emperor Akbar (r. 1556–1605), and contemporary records note that the finished volume was presented at court in 1589. These three illustrations were presumably included in that copy; the majority of the remaining illustrations are in the Victoria and Albert Museum, London. Several additional copies of the text were subsequently made and illustrated for distribution among the imperial family and important courtiers.[3] The illustrations discussed here have been placed over the text panels of a *Rawdat al-safa* manuscript, complete pages of which are also in the Vever Collection (see nos. 212–31).[4]

These are the only paintings known from this volume that can be assigned to Farrukh Beg's hand. Even more important, they are among the earliest Mughal works known by this significant and art-historically controversial artist.[5] According to the *Akbarnama*, the painter was one of several men sent to Akbar's court following the death at Kabul of their patron, Mirza Muhammad Hakim, the emperor's half-brother:

> Man Singh [of Amber] himself proceeded with the Mirza's belongings and the country-leaders to the sublime threshold [the imperial court]. On the 25th he did homage at Rawalpindi. The newcomers were treated with suitable respect. Farrukh Beg Musawwir [painter] and others received suitable robes and horses, and trays of muhrs and rupis.[6]

For a newcomer to the imperial court, Farrukh Beg seems to have adapted to imperial taste with unusual haste. On the other hand, the maturity and control shown in these works suggest that those characteristics were not new achievements, and it would seem that his style had developed earlier through awareness of the aims of Humayun- and Akbar-period painters. Such development would be expected for a painter working even on the fringes of the imperial circle.

NOTES
1. The episode is described in Beveridge 1969, pp. 387–88.

2. Ibid., p. 527. Illustrations of this scene are also found in the four major additional known copies of this text in the following collections: (1) The British Library, London (Or. 3714, fols. 417v-418) [see H. Suleiman, *Miniatures of Baburnama* (Tashkent: Academy of Science of the Uzbek SSR and Alisher Navoi Literature Museum, 1970), pls. 87–88]; (2) The State Museum of Eastern Cultures, Moscow (see S. Tyulayev, *Miniatures of Babur namah* [Moscow: State Fine Arts Publishing House, 1960], fig. 64) and the Walters Art Gallery, Baltimore (W.596, fol. 11); (3) The National Museum of India, New Delhi (50.326, fols. 298v-299) [see M. S. Randhawa, *Paintings of the Babur Nama* (New Delhi: National Museum, 1983), figs. 298–99]; (4) The Millet Library, Istanbul, in which fifteen pages from a dispersed manuscript have recently been found (see Ellen S. Smart, "Yet Another Illustrated Akbari *Baburnama* Manuscript," in Skelton et al. 1987, pp. 105–15). For an illustration of half of the double-page composition of this scene from this latter copy, see Toby Falk and Mildred Archer, *Indian Miniatures in the India Office Library* (London: Sotheby Parke Bernet, 1981), pl. 6.

3. For a list and discussion of other *Baburnama* manuscripts, see Ellen S. Smart, "Six Folios from a Dispersed Manuscript of the *Babarnama*," in *Indian Painting* (Catalogue of a sale at P. & D. Colnaghi & Co., Ltd.) [London, 1978], pp. 109–23; and the same author's "Paintings from the Baburnama: A Study of Sixteenth-Century Mughal Historical Manuscript Illustrations" (Ph.D. diss., University of London, 1977).

4. This remargination of these *Baburnama* pages was almost certainly made by the dealer who sold the pages to Vever. Other dispersed illustrations from the manuscript have been placed within borders of the *Farhang-i Jahangiri*, a Jahangir-period dictionary.

5. For further articles on Farrukh Beg, see Skelton 1957; Nazir Ahmad, "The Mughal Artist Farrukh Beg," *Islamic Culture* (April 1961): 117–29; Karl J. Khandalavala, "Farrukh Beg the Artist and the Deccani Problem," in Kalyan Kumar Ganguli and S. S. Biswas, eds., *Rupanjali: In Memory of O. C. Gangoly*, vol. 70 (Calcutta: O. C. Gangoly Memorial Society, 1986), pp. 163–73.

6. Abu'l-Fazl Allami, *Akbarnama*, trans. H. Blochmann (1907–39; reprint, Delhi: Rare Books, 1972–73), vol. 3, pp. 713–14.


دوست بیک میرزا قلی احمدی گدایی محمد علی جنگ جنگ
عیش او عان پردی مغول اهل نغمه روح دم بابا جان
قاسم علی یوسف علی تینکری قلی ابوالقاسم رمضان
لولی تا نماز خفتن در کشتی عرق خورده نماز خفتن از کشتی
مست تا فغ برآمده سوار شده مشعل را در دست خود گرفته
از کنار دریا تا اردو ازین طرف اسپ افتاده وان طرف
اسپ افتاده یک جیلا و تاخته آمده ام غریب بسیار میبودیم

61



62

63 Darabnama (Kitab-i Shahzada Ashk Khusrawan b. Malik Bahman b. Firuz Shah), Volume 2

Shaykh Mawlana Hajji Muhammad b. Shaykh Mawlana Ali Beghami
Copied by Muhammad Amin al-Ansari Muhammad Ja'far
Iran, A.H. Shawwal 1094 (A.D. October 1683)
277 folios with 81 paintings and 1 *sarlawh* (fol. 1b)
Standard page: 1 column of text; 28 lines of *naskh*
Opaque watercolor, ink, and gold on paper
Page: 34.7 x 21.4 cm
Text: 28.6 x 14.4 cm
S86.0484

INSCRIPTION

(fol. 277a) The second volume was finished by the hand of the poor sinner in need, Ibn Muhammad al-Ansari Muhammad Ja'far in the month of Shawwal in the year [A.H.] 1094 [A.D. October 1683].

SEALS

(fol. 277a) [Illegible]

COMMENTS

Muhammad Beghami, a minor Iranian author, appears to have lived sometime during the fifteenth or sixteenth century.[1] The *Darabnama*, of which there are a number of different versions, is an epic tale that derives its name from the legendary pre-Islamic Iranian hero Darab. Despite its title, Beghami's *Darabnama* is primarily concerned with the story of Firuz Shah, who is identified in the text as the son of Bahman and Humay. The earliest extant copy of this version of the *Darabnama* is dated A.H. 887 (A.D. 1482–83).[2]

The manuscript is bound in a contemporary red leather binding over paper pasteboards with gilt block-stamped designs on the exterior covers and paper doublures. The subjects of the paintings are as follows:

Folio

12b Shah Ashk Enters the Fire and Disappears
14b Battle between Ra'ie and Filpay
21a Malik Bahman Lassoes Qartas
28a Malik Bahman Slays the Dragon
34b Malik Ardawan Tries to Open the Gates of Qamrasia
39a Ardawan Captures Qabus Shah
44a Balabil, the Zangi, Kills Malik Qas and His Vizier
46a Balabil Lifts Up Qartas in Battle
47a Balabil and Talmus in Battle
48b Ashk Lifts Up Balabil in Battle
51a The Daughter of Malik Qas Attempts to Murder Jirpas[?]
52a Shah Tarayid Questions Jirpas
55b The Servants of Mahlayil Lasso Shirzad
57a Shirzad and Mahlayil Wrestle
57b Shirzad Throws Mahlayil to the Ground
63a Barqak Ayar Captures Ayar Badraftar
64a Barqak Ayar Ties Badraftar to a Tree
67a Paladin Sasan Slays Qulaq
69a Sasan Slays Kabus
83a Badraftar and Jildak Attacking Barqak in the Fortress of Malik Savaran
89a Battle of Arqam, the Zangi, and Sasan
98a Susana, Daughter of Barqak, Frees the Ayars of Badraftar in Khalkhala's House
99b Ayars and Susana Seize Khalkhala
100b Jildak Enters the Chamber of Shakarnush
103b Jildak Saves Ashk from the Pit
104a Ashk and Shakarnush Enthroned
108a Jildak Falls into a Trap and Ashk Is Captured Again
110a Shahmamil Leads Susana into the Private Quarters
111b Sasan before Shahmamil
116b Battle between Shatlat and Ardawan
117a Shirzad Captures Mihrnush
121b Susana Releases the Forty Ayars from Prison
123a Shabgard and Susana Free Sasan
126b Susana Enters the Well and Saves Ashk and His Ayars
128b Shahmamil Declares His Love for a Girl
130b Ashk and Susana Seeing a Girl Seated on a Golden Throne
134b Ashk and Shahmamil Arrive at the Coast
135a Ashk and His Ayars in a Boat with Kand Rava, the Jinn, in Another Boat
137b Battle between Mayjush and Shatlat
141a Ashk Enthroned
142a Rizvaq and Silsus Murdered in the Bazaar
145a Ashk and Shakarnush Enthroned
152b Abrak Ayar Captures Jildak and Badraftar
156a Qatrun Captures Siyahshir
158a Battle between Uran and Mayjush
160a Ashk Lassoes Jumla with a Multicolored Rope
161a Ashk Lifts Mahlayil in Battle
167b Zalzal Prepares for Battle against Ashk
170a Battle between Minuchihr and Shamitan
171b Battle between Ardawan and Qatraq
174b Battle between Minuchihr and Mahlayil
179a The Hanging of Abrak Ayar
180a Zalzal and His Viziers Flee from the Iranians in a Boat
183a Badrchihr Removes Malik Zalzal's Veil
184b Badrchihr Captures Malik Zalzal
188a Ashk and His Army Meet the Troops of Zalzal
189a Ashk Places a Relative of Sa'luk on the Throne
190a Ayn al-Huyut and Others Greet the Iranian Troops
190b The Marriage of Ashk and Saru Qamat in Yemen



63 (fol. 21a)

198b Badrchihr Enchains Jushan
200b Sasan Sees Jushan on a Large Boat by Himself
202a Jushan Attacks Badrchihr
203b Badrchihr Enthroned
205a Badrchihr Orders Gallows to Be Set Up
207b Battle between Badrchihr and Samalkhas
209a Sasan Lassoes Samalkhas and Drags Him to Town
212a Sasan Enthroned with Badrchihr
220a Bahman Questions Qamhar the Div
222a Qamhar the Div Aids Bahman in Battle
227a Paripaykar Attacks Sherveen
231b Paripaykar Thrown into the Sea in a Casket
235a Susana, Disguised as Paripaykar, Murders Sarsang
237a Ahir Sar's Emissaries Visit the Court of Fara'un
238a Fara'un Defends a Town from Enemy Troops
241b Two Fairies Save Susana from the Gallows
245a Bahman Visits the Hermit Shamsanush
250b Bahman Shoots Saylaqus with His Bow and Arrow
254b Salsal and Narimal in Battle
261b Falkalak with Bahman's Sword on the Top of the Mountain
266b Bahman in Battle with Falkalak and Sahmkin
274b Bahman and Sasan Rejoice after Discovering Their Identities

These paintings, with their poor pigments and crude features, are clearly of provincial origin. Many of the images have been painted over the text, suggesting that they may have been added after the manuscript was completed.

NOTES

1. Safa, Z., ed. *Darab Nameh* by Muhammad Bighami. Vol. 1. (Tehran: B.T.N.K., 1960), p. 1.

2. In the Topkapı Sarayı Müzesi Kütüphanesi, Istanbul (R. 1517).

MATERIA MEDICA [64–65]

Pedanius Dioscorides
Copied in Arabic by Abdullah b. al-Fadl
Iraq, dated A.H. Rajab 621 (A.D. June–July 1224)
2 folios from a dispersed manuscript
Standard page: 1 column of text;
13 lines of *naskh*

64 *A Physician Treats a Blindfolded Man*

Side B: text
Opaque watercolor, ink, and gold on paper
Page: 33.1 x 24.3 cm
S86.0097
Reproduced in color, plate 4, *A Jeweler's Eye*

PROVENANCE
Georges Demotte, November 30, 1912
F. R. Martin

PUBLISHED
Grube 1959, p. 174
Buchtal 1942, fig. 10, p. 23; no. 7, pp. 21–23
Corbin et al. 1938, no. 10.3, p. 129
BWG, no. 14a, p. 27
Exhibition, no. 25, p. 31

EXHIBITED
Paris, 1938, no. 10.3
London, 1931, no. 25

65 *A Physician and an Ill Man*

Numbered 174 in lower left corner
Side B: text
Opaque watercolor, ink, and gold on paper
Page: 33.1 x 25.1 cm
S86.0098
Reproduced in color, plate 5, *A Jeweler's Eye*

PROVENANCE
Georges Demotte, November 30, 1912
Arthur Sambon
Tabbagh
F. R. Martin

PUBLISHED
Grube 1959, p. 177
Meyerhof 1944, p. 1851
Buchtal 1942, fig. 26, p. 30; no. 24, pp. 27–28, 30
Corbin et al. 1938, no. 10.2, p. 129
BWG, no. 14b, p. 27
Exhibition, no. 415, p. 231
Martin 1912, vol. 2, pl. 6

EXHIBITED
Paris, 1938, no. 10.2
London, 1931, no. 415

COMMENTS, 64–65

The *Materia medica* is an extensive study on the history and pharmaceutical uses of more than five hundred plants. The original text, consisting of five books, each divided into numerous chapters, was written in Greek by Dioscorides, who traveled throughout Asia Minor attached to the Roman army during the first century B.C. During the ninth century Istifan b. Basil translated the manuscript into Arabic from a Syriac copy for the caliph al-Mutawakkil I (r. A.D. 847–61) at Baghdad; Hunayn b. Ishaq corrected it.[1] That translation, which followed earlier models, comprised Dioscorides' five books plus several apocryphal works on poisons.

Thirteen illustrated Arabic copies and several fragmentary sections of the *Materia medica* have been identified to date.[2] Although the earliest illustrated copy of the manuscript[3] was completed in 1083, the majority of the texts are from the thirteenth century. The two pages in the Vever Collection are among at least thirty-one illustrated folios that were removed at the turn of this century from a lavish copy of the *Materia medica* dated June–July 1224.[4] The corpus of the text—containing 202 folios from the fourth and fifth books, two other treatises by Dioscorides, and a work by Hunayn b. Ishaq[5]—is in the Süleymaniye Library, Istanbul.[6] According to its colophon, the manuscript was copied by Abdullah b. al-Fadl, who may also have been its illustrator. All of the remaining paintings in the manuscript, except for one, are of botanical subjects. The text is written in a dark brown ink with titles in red.

A Physician Treats a Blindfolded Man is from chapter 1 ("Vines and Wines") of the fifth book.[7] The text describes the properties of the leaves and tendrils of the *vitis vinifera*, which, when beaten and mixed with polenta, cures headaches and inflammation of the stomach. *A Physician and an Ill Man*, from chapter 27 of one of the appendixes on poisonous medicines, discusses the effects and treatment of vitrified lead poisoning. These images, with their lively figures and engrossing action, are not directly related to the text.[8] They illustrate, instead, scenes of general medical interest that elaborate upon Dioscorides' descriptions but do not depend upon them for their iconography.

NOTES

1. *Encyclopedia of Islam*, 2d ed., p. 349.

2. The most recent study of these manuscripts is Grube 1959. For the fragmentary sections, which are in the collection of Prince Sadruddin Aga Khan, see A. Welch 1972–78, vol. 1, pp. 21–28.

3. In the University Library, Leiden (Cod. Or. 289).

4. For the most recent list of the locations of the paintings, see Grube 1959, pp. 172–78.

5. Ibid., p. 172.

6. Aya Sofya no. 3703. Formerly in the Aya Sofya Kütüphanesi, Istanbul.

7. For translations of the text, see Robert T. Gunther, *The Greek Herbal of Dioscorides* (Oxford: John Johnson, 1934), and Curtis Sprengel, *Pedanni Disocoridis de Materia Medica* (Leipzig, 1830).

8. For a discussion of the pictorial repertoire of this manuscript, see Max Meyerhof in Buchtal 1942, pp. 17–41.

والسعوط اذا نقعت في ماء والماء الذي يقطر من ولوب الحنطة اذا عقد فهو نافع لعلة في ثنايته

خصا نفسه يشفا منه بشراب وهو بورد الجزر اذا طلي به وقد طلاه بعسل

الوضع بشرون وصفه اذا خلط بزبد كثير الشعر اذا دلك به ورماد الزرجون



والعصارة اذا خلط بخل فهو نافع للقروح التي تخرج في اليدين والبواسير الظاهرة

الطحال اذا خلط مع الرماد وخل وفتجز ودهن ورد وتعصب به



SHAHNAMA [66–73]

Abu'l-Qasim Firdawsi
Iran, ca. 1335–40
6 folios and 2 bifolios from a dispersed manuscript
Standard page: 6 columns of text; 31 lines of *naskh*

66 *Faridun Mourns at the Arrival of the Coffin of Iraj*

Lower right corner partially restored
Opaque watercolor, ink, and gold on paper
Mounted on an irrelevant folio of text (Bertels III, pp. 103–12, lines 1585–1728)
Page: 59.5 x 40.0 cm
Text: 40.5 x 28.9 cm
Illustration: 21.7 x 28.2 cm
S86.0101
Reproduced in color, plate 7, *A Jeweler's Eye*

PROVENANCE
Georges Demotte, March 29, 1914

PUBLISHED
Grabar and Blair 1980, no. 7, pp. 70–71
Brian 1939, no. 7, p. 99, fig. 7
Corbin et al. 1938, no. 16.1, p. 136
BWG, no. 29 o, p. 47
Exhibition, no. 432, p. 234

EXHIBITED
Paris, 1938, no. 16.1
London, 1931, no. 432

67 *Faridun Goes to Iraj's Palace and Mourns*

Opaque watercolor, ink, and gold on paper
Mounted on an irrelevant folio of text (Bertels III, pp. 87–97, lines 1355–1491)
Page: 59.3 x 40.1 cm
Text: 40.8 x 29.4 cm
Illustration: 20.7 x 19.8 cm
S86.0100
Reproduced in color, plate 8, *A Jeweler's Eye*

PROVENANCE
Georges Demotte, July 23, 1913

PUBLISHED
Grabar and Blair 1980, no. 8, pp. 72–73
Kühnel 1965, vol. 9, pl. 836a
Brian 1939, no. 8, p. 99
Corbin et al. 1938, no. 16.2, p. 136
Guillaume 1936, p. 136
BWG, no. 29m, p. 47
Exhibition, no. 442, p. 235
Grousset 1931, vol. 1, fig. 179, p. 248

EXHIBITED
Paris, 1938, no. 16.2
London, 1931, no. 442

68 *Sindukht Becomes Aware of Rudaba's Actions*

Bifolio composed of the painting and an altered folio of text
Side B: text (Bertels I, pp. 185–91, lines 786–862)
Side C: text (Bertels I, pp. 157–62, lines 321–403)
Side D: text (Bertels I, pp. 163–65, lines 404–43)
Opaque watercolor, ink, and gold on paper
Page: 59.5 x 40.0 cm
Text: 40.5 x 29.4 cm
Illustration: 24.6 x 19.6 cm
S86.0102
Reproduced in color, plate 9, *A Jeweler's Eye*

PROVENANCE
Georges Demotte, November 13, 1913

PUBLISHED
Grabar and Blair 1980, no. 10, pp. 76–77
Brian 1939, no. 10, p. 100
Corbin et al. 1938, no. 16.6, p. 136
BWG, no. 29e, p. 47, pl. XXVII a
Exhibition, no. 71, p. 48
Sakisian 1929, fig. 33, pl. XXIII
Schulz 1914, vol. 2, pl. 23

EXHIBITED
Paris, 1938, no. 16.6
London, 1931, no. 71

69 *Shah Zav, Son of Tahmasp, Enthroned*

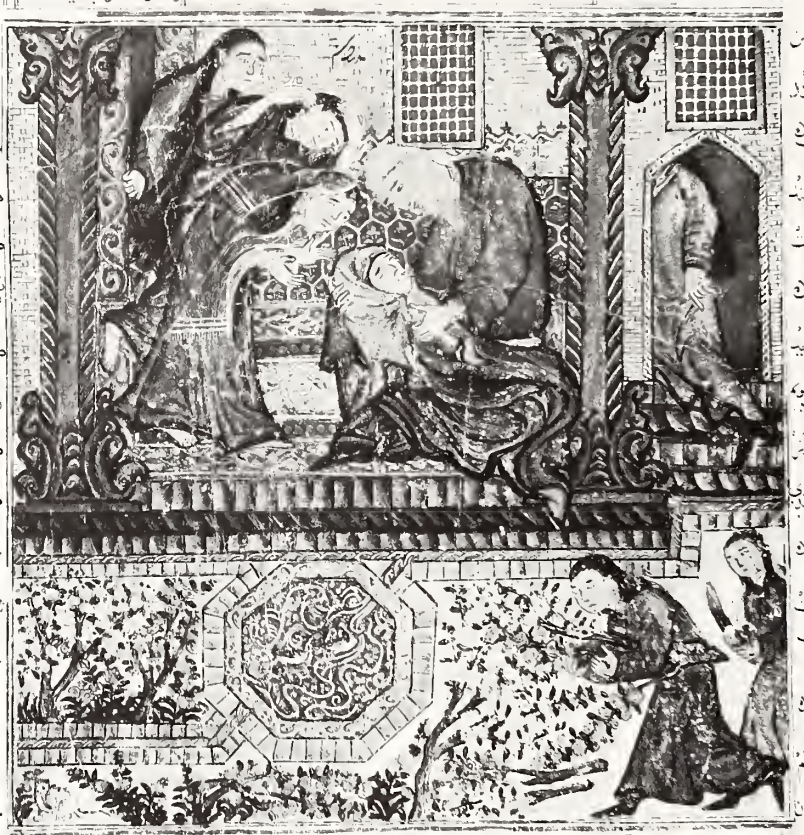
Side A: text (Bertels II, pp. 79–84, lines 74–169)
Opaque watercolor, ink, and gold on paper
Page: 59.1 x 39.8 cm
Text: 40.4 x 29.3 cm
Illustration: 28.8 x 29.3 cm
S86.0107
Reproduced in color, plate 10, *A Jeweler's Eye*

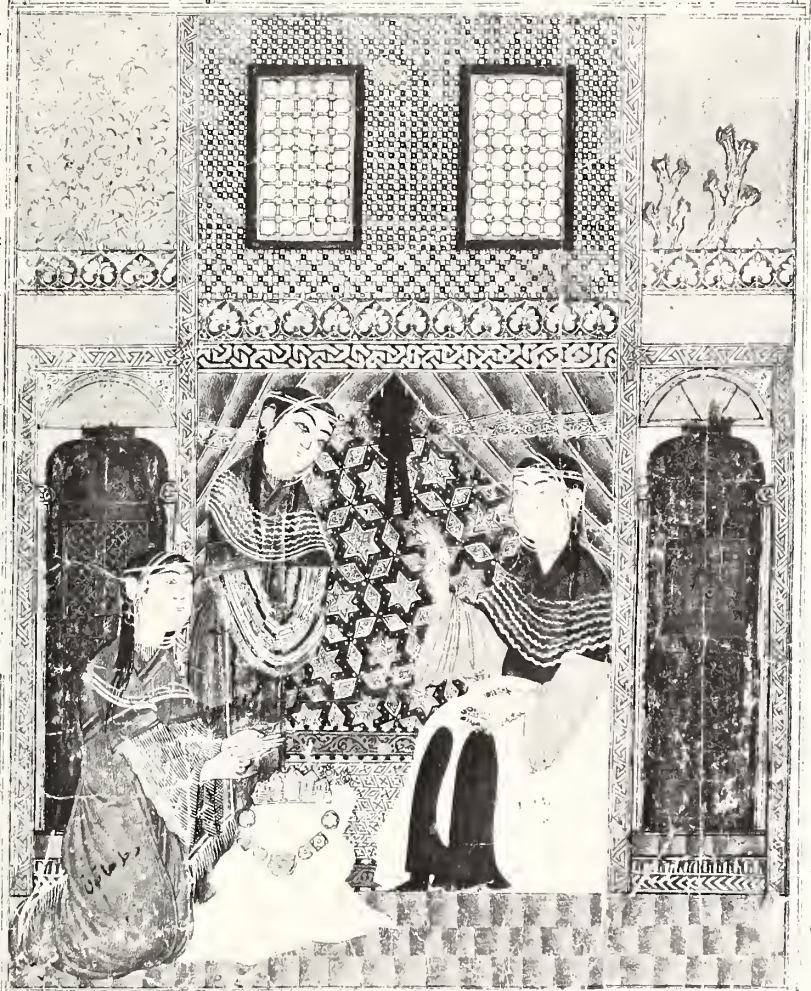
PROVENANCE
Georges Demotte

PUBLISHED
Grabar and Blair 1980, no. 14, pp. 84–85
Brian 1939, no. 14, p. 101
Corbin et al. 1938, no. 16.4, p. 136
BWG, no. 29k, p. 47
Exhibition, no. 435, p. 234
Riefstahl 1931, p. 467
Tentoonstelling, no. 6, p. 21

EXHIBITED
Paris, 1938, no. 16.4
London, 1931, no. 435
The Hague, 1927, no. 6









69





71

70 *Taynush before Iskandar and the Visit to the Brahmans*

Bifolio composed of the painting and a genuine folio of text
Side B: text (Bertels VII, pp. 66–71, lines 1083–1175)
Side C: text (Bertels VII, pp. 22–27, lines 282–374)
Side D: text (Bertels VII, pp. 27–32, lines 375–463)
Opaque watercolor, ink, and gold on paper
Page: 59.5 x 40.2 cm
Text: 40.5 x 29.5 cm
Illustration: 15.5 x 28.0 cm
S86.0105
Reproduced in color, plate 11, *A Jeweler's Eye*

PROVENANCE
Georges Demotte

PUBLISHED
Grabar and Blair 1980, no. 32, pp. 120–21
Brian 1939, no. 32, p. 106
Corbin et al. 1938, no. 16.7, p. 136
BWG, no. 29w, p. 48, pl. x
Exhibition, no. 439, p. 235
Schulz 1914, vol. 2, pl. 26

EXHIBITED
Paris, 1938, no. 16.7
London, 1931, no. 439

71 *Iskandar Builds the Iron Rampart*

Opaque watercolor, ink, and gold on paper
Mounted on an irrelevant folio of text
(Bertels III, pp. 103–12, lines 1585–1728)
Page: 59.0 x 39.7 cm
Text: 40.2 x 28.2 cm
Illustration: 27.3 x 28.1 cm
S86.0104
Reproduced in color, plate 12, *A Jeweler's Eye*

PROVENANCE
Georges Demotte, June 1913

PUBLISHED
Grabar and Blair 1980, no. 37, pp. 130–31
Brian 1939, no. 37, p. 107
Corbin et al. 1938, no. 16.5, p. 136
BWG, no. 29i, p. 47, pl. XXV b
Exhibition, no. 438, p. 234
Souvenir, p. 34
Grousset 1931, vol. 1, fig. 177, p. 246
Schulz 1914, vol. 2, pl. 28

EXHIBITED
Paris, 1938, no. 16.5
London, 1931, no. 438

72 *Ardawan Captured by Ardashir*

Opaque watercolor, ink, and gold on paper
Mounted on an irrelevant folio of text
(Bertels II, pp. 122–28, lines 846–920)
Page: 59.2 x 39.8 cm
Text: 40.5 x 29.2 cm
Illustration: 19.4 x 28.7 cm
S86.0103
Reproduced in color, plate 13, *A Jeweler's Eye*

PROVENANCE
Georges Demotte, June 1913

PUBLISHED
Grabar and Blair 1980, no. 42, pp. 140–41
Brian 1939, no. 42, p. 108
Corbin et al. 1938, no. 16.3, p. 136
BWG, no. 29a, p. 47, pl. XXV a
Exhibition, no. 445, p. 235
Migeon 1930
Tentoonstelling, no. 8, p. 21

EXHIBITED
Paris, 1938, no. 16.3
London, 1931, no. 445
The Hague, 1927, no. 8

73 *Ardashir with His Wife, Who Throws Down the Cup of Poison*

Lower left corner extensively restored
Opaque watercolor, ink, and gold on paper
Mounted on an irrelevant folio of text
(Bertels III, pp. 112–25, lines 1729–1919)
Page: 59.1 x 39.9 cm
Text: 40.5 x 29.3 cm
Illustration: 23.2 x 29.0 cm
S86.0106
Reproduced in color, plate 14, *A Jeweler's Eye*

PROVENANCE
Georges Demotte, December 12, 1913

PUBLISHED
Grabar and Blair 1980, no. 43, pp. 142–43
Kühnel 1965, vol. 9, pl. 836b
Brian 1939, no. 43, p. 108
Corbin et al. 1938, no. 16.8, p. 136
BWG, no. 29n, p. 47
Exhibition, no. 441, p. 235
Tentoonstelling, no. 7, p. 21

EXHIBITED
Paris, 1938, no. 16.8
London, 1931, no. 441
The Hague, 1927, no. 7





COMMENTS, 66–73

The *Shahnama* (Book of Kings) of Abu'l-Qasim Firdawsi of Tus, completed in A.D. 1010, is an epic poem of approximately fifty thousand rhyming couplets that describe the history of Iran's great rulers. Although the poem was actually begun by Daqiqi, both its form and content are the results of Firdawsi's vivid composition. Firdawsi apparently went to Baghdad in A.D. 994–95 to present the first version of his manuscript to the Buyid prince Baha' al-Dawla (r. 998–1012) but did not receive a particularly favorable response.[1] He subsequently submitted portions of the poem in intervals to Mahmud of Ghazna, though it is not clear that the latter liked it any more than Baha' al-Dawla did. The poem itself, divided into fifty parts, traces the history of Iran from its first mythical kings to the downfall of the Sasanians in the middle of the seventh century A.D.[2]

The "Demotte" *Shahnama*, known after the name of the dealer responsible for its dispersal in Europe, is among the most important manuscripts ever illustrated in Iran. It originally contained at least 280 folios (possibly in two volumes) and as many as 180 illustrations.[3] Only fifty-eight paintings (one of which was destroyed in 1937) and twelve pages of text, however, are known. The manuscript was in the library of either Nasiruddin Shah (r. 1848–96) or Muzaffaruddin Shah (r. 1896–1907) when Antoin Sevrugin, a photographer of Russian origin, photographed the bound work open to the illustrated page of *Bahram Gur Hunts with Azada*.[4] A letter[5] dated November 2, 1937, from Dikran Kelekian to John Thatcher states that Hagop Kevorkian's brother-in-law, Shemavan Malayan, brought the book from Tehran to Paris, where he offered it first to Kelekian's father for $30 thousand to $35 thousand and then to Georges Demotte, whose gallery was on the rue de Berri. In 1913, Vever bought his first three paintings from the manuscript[6]: *Iskandar Builds the Iron Rampart* (no. 71), *Ardawan Captured by Ardashir* (no. 72), and *Zal Approaches Shah Minuchihr*, which is now in the Chester Beatty Library, Dublin. It is not clear whether Vever or Demotte mistook the latter painting for *Shah Zav, Son of Tahmasp, Enthroned* (no. 69), or whether having purchased *Zal Approaches Shah Minuchihr*, Vever decided at a later date to dispose of it. Demotte then gave Vever four more paintings from the manuscript (nos. 66–68, 73) in lieu of repaying a loan Vever had made to him in June 1913. At some point after 1917, Vever acquired his eighth painting from the manuscript (no. 70).

Although Demotte has often been accused of altering the manuscript while he owned it (by splitting folios, adding false pages of text, and repairing damaged folios with pieces cut from elsewhere in the book), the fact that it is now mounted in borders that bear a Russian watermark of 1839 suggests that at least some of the tampering may have occurred while the manuscript was still at the Qajar (1779–1924) court in Iran.

A variety of dates and locations—ranging over the fourteenth century, and from Shiraz in the south to Tabriz in the northwest—have been proposed for the production of this *Shahnama*, which was copied under Ilkhanid (1256–1353) patronage. Grabar and Blair—whose monograph *Epic Images and Contemporary History: The Illustrations of the Great Mongol Shahnama* (University of Chicago, 1980) reviews previous studies of the manuscript and provides a detailed analysis of its structure, iconography, and history—argue convincingly that it was made at Tabriz around 1335 for Ghiyathuddin b. Humamuddin Muhammad, the son of the great vizier Rashiduddin. The similarity of the decoration on the back of Shah Zav's throne (see no. 69) and the rosettes of the 1341 *Shahnama* copied for Qiwamuddawla in Fars (see nos. 76, 77) supports that date and indicates the close relationship between illumination and painting during that time.

NOTES

1. Rypka 1968, pp. 155–56.
2. For more information on the *Shahnama*, see ibid., pp. 154–56.
3. Blair, forthcoming.
4. In the Harvard University Art Museums, Cambridge, Massachusetts. Sevrugin's photograph is in the archives of the Freer Gallery of Art, Washington, D.C. Reproduced in Grabar and Blair 1980, no. 47.
5. In the archives of the Harvard University Art Museums.
6. The invoice of this sale is in the archives of the Arthur M. Sackler Gallery.





74–75

Shahnama [74–85]

Firdawsi
Copied by Hasan b. Muhammad b. Ali b. Husayni for Qiwamuddawla wa'l-Din Hasan
Iran, Shiraz, dated A.H. Ramadan 741 (A.D. February 1341)
12 folios from a dispersed manuscript
Standard page: 6 columns of text; 30 lines of *naskh*

DOUBLE-PAGE FRONTISPIECE

74 *Right-hand half: A Hunt in the Mountains*

At top: remounted heading from a *Kitab lughat al-furs* manuscript
Side B: text (Bertels VIII, pp. 86–92, lines 590–679)
Remargined
Opaque watercolor, ink, and gold on paper
Page: 35.6 x 29.3 cm
Illustration: 23.3 x 21.3 cm
Illumination: 29.0 x 24.3 cm
S86.0113

PROVENANCE
Charles Vignier

PUBLISHED
Corbin et al. 1938, no. 21.4, p. 141

EXHIBITED
Paris, 1938, no. 21.4

75 *Left-hand half: A Ruler Enthroned*

Side B: text (lines 1–18 of old prose preface)
Opaque watercolor, ink, and gold on paper
Page: 30.4 x 25.9 cm
Illustration: 24.2 x 21.2 cm
Illumination: 30.4 x 24.9 cm
S86.0112

PROVENANCE
Charles Vignier

PUBLISHED
Corbin et al. 1938, no. 21.3, p. 141

EXHIBITED
Paris, 1938, no. 21.3

DOUBLE-PAGE ILLUMINATION

76 *Right-hand half: Illumination Containing a Dedication to Qiwamuddawla wa'l-Din Hasan*

Side A: text (last 30 lines of old prose preface)
Remargined
Opaque watercolor, ink, and gold on paper
Page: 36.0 x 27.7 cm
Text: 28.8 x 23.8 cm
S86.0110

INSCRIPTION
For the flourishing library of the great lord, honorable minister, chief vizier of glorious Fars, possessor of generosity, source of liberality and virtue. The second Hatem,[1] lover of the righteous, refuge to the poor and humble, glory of pilgrims to the house of God, the venerable Hajji Qiwamuddawla wa'l-Din Hasan. May God prolong his greatness, and may he have divine guidance for good deeds and mercy upon his ancestors. Mercy of God upon a faithful servant. [The Persian word *fal* follows the inscription.]

PROVENANCE
Charles Vignier

PUBLISHED
Corbin et al. 1938, no. 21.2, p. 141

EXHIBITED
Paris, 1938, no. 21.2

77 *Left-hand half: Illumination Containing the Date A.H. Ramadan 741 (A.D. February 1341)*

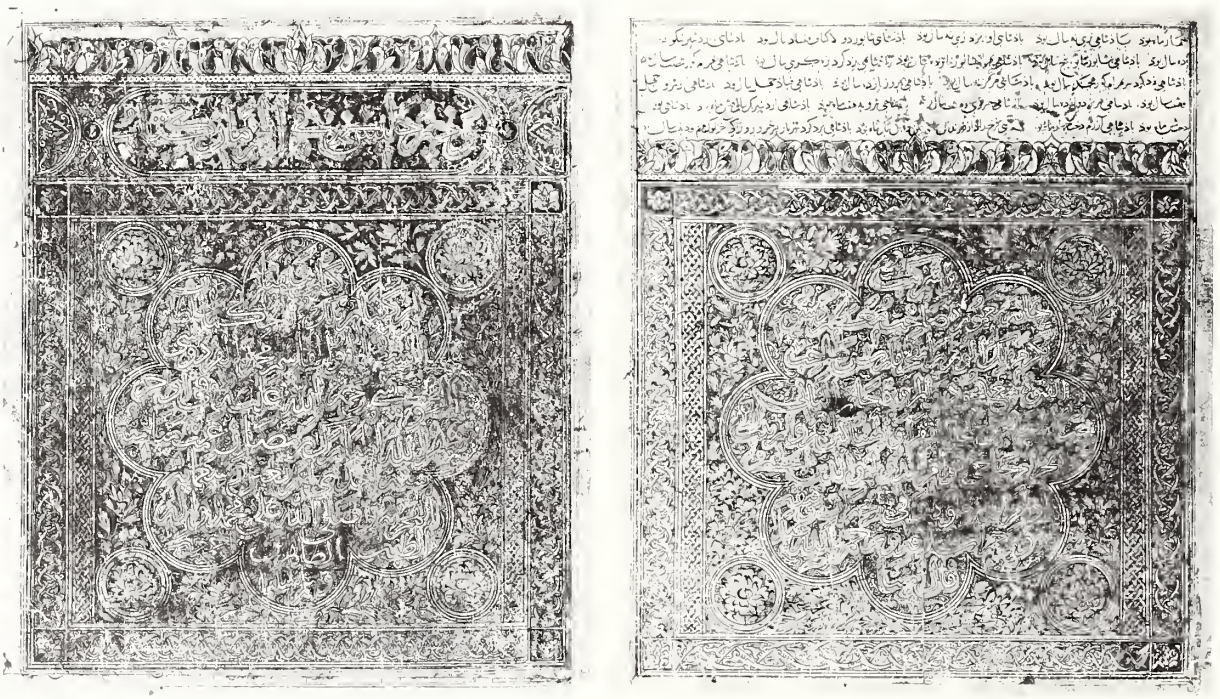
Side B: text (Bertels I, pp. 12–14, lines 1–38)
Remargined
Opaque watercolor, ink, and gold on paper
Page: 36.0 x 29.4 cm
Text: 28.0 x 23.5 cm
S86.0111

INSCRIPTION
The book of *Shahnama*. From the sayings of the king of wisdom, the sultan of poets, Abu'l-Qasim Muhammad al-Firdawsi al-Tusi, peace be upon him. At the end of the auspicious month of God, Ramadan, may its glory extend to all, the year seven hundred and forty-one of the Hegira [A.D. February 1341]. Mercy and peace of God upon Muhammad and his family, the good and pure, all of them.

PROVENANCE
Charles Vignier

PUBLISHED
Corbin et al. 1938, no. 21.2, p. 141

EXHIBITED
Paris, 1938, no. 21.2



76–77

78 *Illuminated Page from the Preface of the Manuscript Containing the Story of Daqiqi the Poet*

Side B: text (Bertels I, pp. 17–22, lines 75–151)
Remargined
Opaque watercolor, ink, and gold on paper
Page: 36.1 x 29.1 cm
Text: 28.6 x 22.0 cm
S86.0109

PROVENANCE
Charles Vignier

PUBLISHED
Corbin et al. 1938, no. 21.1, p. 141

EXHIBITED
Paris, 1938, no. 21.1

79 *Nastihan Slain by Bizhan*

Side B: text (Bertels V, pp. 136–41, lines 892–980)
Numbered 132 in Persian numerals in upper right corner
Opaque watercolor, ink, and gold on paper
Page: 36.1 x 29.4 cm
Text: 28.8 x 24.5 cm
Illustration: 9.1 x 25.8 cm
S86.0119

PROVENANCE
Charles Vignier



79

80 *Two of the Duels between the Twelve Rukhs*

Above: Furuhad and Zangula
Below: Ruhham and Barman
Numbered 139 in Persian numerals in upper right corner
Partially remargined
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 35.6 x 28.6 cm
Text: 28.8 x 24.3 cm
Illustration: 29.2 x 27.5 cm
S86.0115

SEAL
(circular) [Illegible]

PROVENANCE
Charles Vignier

PUBLISHED
Corbin et al. 1938, no. 21.6, p. 141

EXHIBITED
Paris, 1938, no. 21.6

The lower left-hand corner of the folio has been pasted together with several pieces taken from another part of the manuscript.



80

81 *Lahhak and Farshidward before Afrasiyab*

Completely repainted
Side A: text (Bertels v, pp. 204–10, lines 2051–2142)
Numbered 141 in Persian numerals in upper right corner
Opaque watercolor and ink on paper
Page: 36.8 x 28.4 cm
Text: 28.6 x 24.0 cm
Illustration: 13.1 x 24.0 cm
S86.0099

PROVENANCE
Georges Tabbagh

PUBLISHED
BWG, no. 24f, p. 44
Exhibition, no. 429, p. 233

EXHIBITED
London, 1931, no. 429

82 *Shida, Son of Afrasiyab, Slain by Kay Khusraw*

Side A: text (Bertels v, pp. 267–72, lines 536–614)
Numbered 147 in Persian numerals in upper right corner
Opaque watercolor, ink, and gold on paper
Page: 36.2 x 29.2 cm
Text: 28.8 x 24.4 cm
Illustration: 10.8 x 25.5 cm
S86.0117



82



83 (side B)

PROVENANCE
Charles Vignier

83 *Folio from the Story of Luhrasp*

Side A: text (Bertels VI, pp. 21–27, lines 357–99)
Side B: unidentified painting from another part of manuscript mounted on page
Numbered 164 in Persian numerals in upper left corner
Opaque watercolor, ink, and gold on paper
Page: 36.4 x 30.0 cm
Text: 28.9 x 24.5 cm
Illustration: 9.4 x 23.5 cm
S86.0116

PROVENANCE
Charles Vignier

PUBLISHED
Corbin et al. 1938, no. 21.5, p. 141

EXHIBITED
Paris, 1938, no. 21.5



84

84 *Bahram Gur Slays a Dragon in India*

Numbered 242 in Persian numerals in upper left corner
Side B: text (Bertels VIII, pp. 429–39, lines 2197–2284)
Opaque watercolor, ink, and gold on paper
Page: 36.8 x 30.0 cm
Text: 29.1 x 24.3 cm
Illustration: 9.2 x 23.9 cm
S86.0114

PROVENANCE
Indjoudjian

PUBLISHED
Corbin et al. 1938, no. 21.7, p. 141

EXHIBITED
Paris, 1938, no. 21.7



85

85 *Yazdgird Shahriyar Enthroned*

Side A: text (Bertels IX, pp. 313–18, lines 1–99)
Remargined
Opaque watercolor, ink, and gold on paper
Page: 36.0 x 29.2 cm
Text: 29.1 x 24.2 cm
Illustration: 10.1 x 23.9 cm
S86.0118

PROVENANCE
Charles Vignier

COMMENTS, 74–85

The folios from this copy of the manuscript, though now badly worn, are distinguished by their large size (especially in comparison to the "small" *Shahnamas* of the beginning of the fourteenth century),[2] sketchy imagery, light colors, and simple compositions. At least 169 dispersed pages, 110 of which are illustrated, are known from this manuscript.[3] The manuscript was copied by Hasan b. Muhammad b. Ali b. Husayni, known as Mawsili.[4]

According to a letter from Dikran Kelekian in the archives of the Freer Gallery of Art, Washington, D.C., a Dr. Raffy brought at least one volume of the manuscript to Paris from Tehran in 1919.[5] At a later date Raffy brought to Paris another copy of the *Shahnama*, probably the second volume of this manuscript. Charles Vignier seems to have purchased a large number of dispersed pages; as late as 1930, he owned at least eight of the folios now in the Vever Collection (nos. 74–79, 82, 85).[6] The two illuminated rosettes giving the name of the patron, Qiwamuddawla wa'l-Din, and the date of dedication, February 1341, are unique in the information they provide.

Qiwamuddawla wa'l-Din was a vizier of Abu-Ishak, the Inju (ca. 1303–53) ruler of Fars.[7] He resided at Shiraz, where he was patron to a number of poets, including Hafiz. The similarity of the paintings from this copy of the text with those of two other *Shahnamas*, one dated 1330 and the other 1333,[8] as well as several other manuscripts, allows Fars, and Shiraz in particular, to be established as a major center of production during that period.[9] Although no systematic study of these manuscripts has been undertaken,[10] it is clear that they are related by more than just the formal qualities of their illustrations. The illumination in the three dated *Shahnamas*, for instance, is identical; and the frontispieces of both the 1333 copy of the manuscript and this one are based on the same composition.[11]

NOTES

1. An Arab man from the Tay tribe known for his generosity.

2. Simpson 1979.

3. The authors are grateful to Marianna Shreve Simpson for sharing with us her extensive research concerning this manuscript. For a partial list of the dispersed pages, see Grube 1962, p. 32.

4. Simpson 1979, no. 16, p. 348.

5. The letter, dated September 8, 1938, is addressed to J. E. Lodge, then director of the Freer Gallery of Art.

6. According to notes dated May 11, 1930, by J. V. S. Wilkinson in the Chester Beatty Library, Dublin.

7. For more information on the Inju dynasty, see *Encyclopedia of Islam*, 2d ed., vol. 3, pp. 1208–9.

8. The first (1330) in the Topkapı Sarayı Müzesi Kütüphanesi, Istanbul (H. 1479); Simpson 1979, no. 13, p. 348. The latter (1333) in the State Public Library, Leningrad (Dorn 329); Simpson 1979, no. 14, p. 348. For a detailed discussion of fourteenth-century painting in Shiraz, see Gray 1961, pp. 57–64.

9. Stchoukine (1936, p. 93) was the first to make this identification.

10. Marianna Shreve Simpson is in the process of preparing a monograph on the 1341 *Shahnama*, and Giuzalian and Adamova have published a study of the Leningrad copy (A. T. Adamova and L. T. Giuzalian, *Miniatiury rukopisi poemy "Shakhname," 1333 goda* [Miniature paintings of the *Shahnama* poems, 1333] [Leningrad: Iskusstvo, 1985]).

11. The frontispiece of the 1333 *Shahnama* is reproduced in Giuzalian and Diakonov 1935, pls. 1–2; Adamova and Giuzalian, *Miniatiury rukopisi*, pp. 42–43..



86



87

Shahnama [86–89]

Firdawsi
Iran, 15th century(?)
4 folios from a dispersed manuscript
Standard page: 6 columns of text;
34 lines of *naskh*

86 *The Murder of Iraj*

Painting at right angle to text
Side A: text (Bertels I, pp. 98–103, lines 313–404)
Opaque watercolor and ink on paper
Trimmed
Page and text: 33.6 x 25.0 cm
Illustration: 11.3 x 16.3 cm
S86.0128

87 *Rustam Catches Rakhsh*

Side B: text (Bertels II, pp. 57–61, lines 126–206; pp. 62–63, lines 1–15)
Opaque watercolor and ink on paper
Trimmed
Page and text: 33.9 x 25.1 cm
Illustration: 10.7 x 16.5 cm
S86.0129



88



89

88 *Kay Kaus and Sudaba[?]*

Side A: text (Bertels II, pp. 124–26, lines 878–918; pp. 127–29, lines 1–44)
Opaque watercolor and ink on paper
Trimmed
Page and text: 32.3 x 24.8 cm
Illustration: 9.5 x 16.3 cm
S86.0127

89 *Rustam Slays Pilsam*

Side A: text (Bertels III, pp. 181–87, lines 2769–2866)
Opaque watercolor and ink on paper
Trimmed
Page: 35.4 x 26.1 cm
Text: 33.6 x 24.8 cm
Illustration: 11.0 x 25.8 cm
S86.0130

COMMENTS, 86–89

The sketchy imagery, thin, poorly applied pigments, and simple compositions of these images are typical of provincial fifteenth- and sixteenth-century painting. The crude figures and awkwardly conceived images (*The Murder of Iraj*, for example, is painted without regard to the text of the page) suggest, further, that neither the patron nor the artists of this manuscript were concerned about the relationship between the text and the illustrations. Another painting in the Vever Collection (no. 90) may also be from this manuscript.



91

Shahnama [90]

Firdawsi
Iran, 15th century(?)
1 folio from a dispersed manuscript

90 *Sindukht before Sam*

Cut from its text and trimmed
Side B(?): text (Bertels 1, pp. 203–4, lines 1019–49)
Opaque watercolor, ink, and gold on paper
Page and illustration: 9.7 x 16.6 cm
S86.0169

COMMENTS
The painting may be from the same manuscript as those in the preceding entries (nos. 86–89). Several of the figures have been pricked for pouncing.

Shahnama [91–93]

Firdawsi
India(?), ca. 1425–50
3 paintings from a dispersed manuscript

91 *Rustam Encamped*[1]

Opaque watercolor and gold on paper
Cut from its text and mounted on board
Page and illustration: 18.2 x 18.0 cm
S86.0144
Reproduced in color, plate 15, *A Jeweler's Eye*

PROVENANCE
Léonce Rosenberg, May 26, 1913
Arthur Sambon

PUBLISHED
Ricci 1913, no. 138, p. 42



92

92 *The Duel between Rustam and Barzu*

Opaque watercolor and gold on paper
Cut from its text and mounted on board
Page and illustration: 19.5 x 17.5 cm
S86.0146

PROVENANCE
Léonce Rosenberg, May 26, 1913
Arthur Sambon

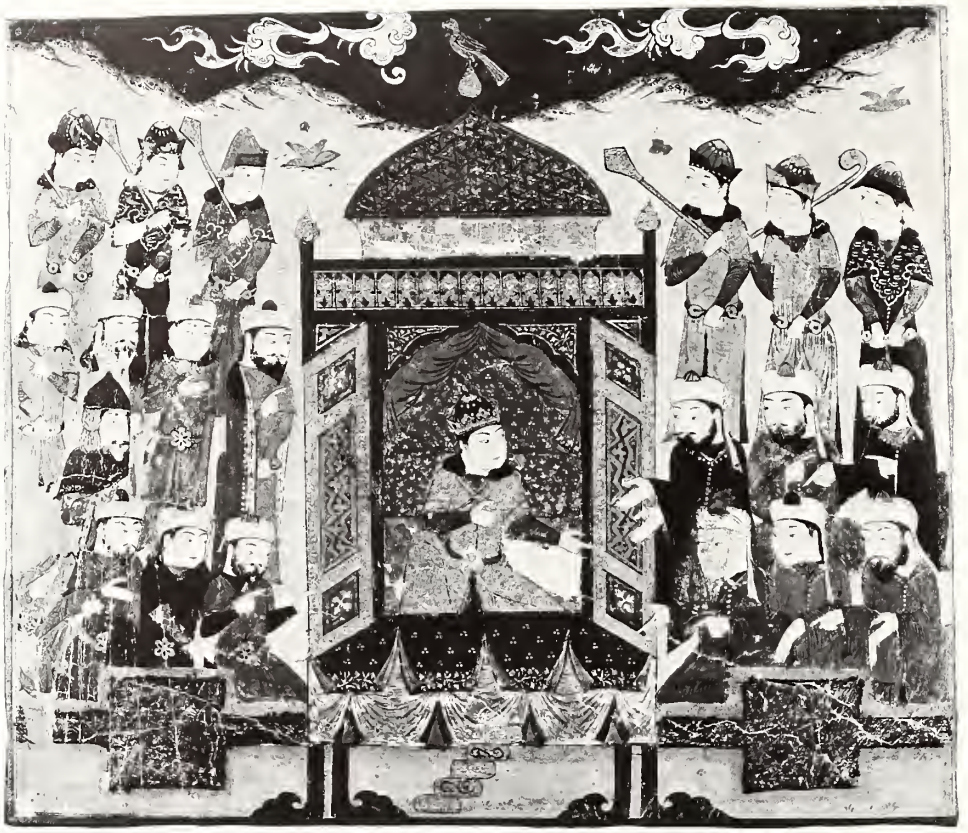
PUBLISHED
Migeon 1930
Ricci 1913, no. 137, p. 43

93 *Khusraw Parwez Seated on the Takht-i Taqdis*

Opaque watercolor and gold on paper
Cut from its text and mounted on board
Page and illustration: 15.3 x 17.9 cm
S86.0145
Reproduced in color, plate 16, *A Jeweler's Eye*

PROVENANCE
Octave Homberg, June 1931
Léonce Rosenberg, 1913
Arthur Sambon, 1912

PUBLISHED
Homberg, no. 102, p. 51
Ricci 1913, no. 136, p. 42
M&V, vol. 1, no. 61, pl. LV



93

EXHIBITED
Paris, 1912, no. 61

COMMENTS, 91–93
These paintings, with their lively compositions, bold coloring, and fine detail, are from a widely dispersed copy of the *Shahnama* of Firdawsi. The manuscript was first published in 1913, when four paintings (including the three here), all formerly in the possession of Arthur Sambon, were catalogued by Seymour de Ricci as part of the Rosenberg Collection.[2] In addition to these four paintings, at least twenty-four additional paintings from the manuscript are known.[3] Like the pages in the Vever Collection, they have all been removed from their text and mounted on board.

Various attributions, ranging from western Iran[4] to Sultanate India,[5] have been suggested for the provenance of this copy of the *Shahnama*. While several of the manuscript's paintings share a number of features with other works attributed to fifteenth-century India (such as no. 93, which is extremely close in composition to *Kay Kaus and the Div of Mazandaran* from a copy of the *Shahnama* dated 1427–28[6]), it is difficult to confirm that these paintings share that attribution. They do not appear to be related, for instance, to any paintings with a secure Indian provenance, such as those from a copy of the *Ni'matnama* of Nasiruddin Shah executed at Mandu around 1495,[7] or those in a *Sharafnama* of Nizami copied for Nusratshah, the sultan of Bengal, in 1531–32.[8] Moreover, many of the details in these paintings are similar to provincial Timurid (1370–1506) work, especially from western Iranian centers like Shiraz, and the possibility, therefore, cannot be ruled out that they are of Iranian origin.

NOTES
1. Robinson (1986, p. 29) has suggested that this scene might represent Suhrab surveying the Persian camp.
2. Ricci 1913.
3. Eighteen are listed in Fraad and Ettinghausen 1971, pp. 49–50, and one in Robinson et al. 1976, pp. 171–72, no. III-202; another is in the Los Angeles County Museum of Art (M85.189); and four have appeared in sales at Sotheby's, April 4, 1978 (lots 2–3), and November 21, 1985 (lots 181–82).
4. Schroeder 1942, pp. 78–81.
5. Fraad and Ettinghausen 1971, pp. 49–50.
6. Copied by Mahmud b. Muhammad for Khwaja Nuruddin Muhammad; in the National Museum, New Delhi. For more information on this manuscript and reproduction of two of its paintings, see Fraad and Ettinghausen 1971, p. 49, no. A-2.
7. In the India Office Library, London (MS. 149). For more information on this manuscript, see Skelton 1959, pp. 44–50.
8. In the British Library, London (Or. 13836). For more information on this manuscript, see Losty 1982, pp. 68–69.

Shahnama [94]

Firdawsi
Iran (Shiraz), ca. 1440
1 folio from a dispersed manuscript
4 columns of text; 15 lines of *nasta'liq*

94 *Buzurjmihr before Nushirwan*

Side A: illuminated panels of text
(Bertels VIII, pp. 113–15, lines 1020–44)
Opaque watercolor, ink, and gold on paper
Page: 29.9 x 20.3 cm
Text: 17.3 x 11.7 cm
Illustration: 13.5 x 11.8 cm
S86.0204



94

SHAHNAMA [95–99]

Firdawsi
Iran, ca. 1440
5 folios from a dispersed manuscript
Standard page: 4 columns of text;
25 lines of *nasta'liq*

95 *Suhrab in Combat with Rustam*

Side A: text (Bertels II, pp. 23–34, lines 807–49)
Opaque watercolor, ink, and gold on paper
Page: 32.1 x 23.3 cm
Text: 20.1 x 15.6 cm
Illustration: 18.1 x 17.1 cm
S86.0150

PROVENANCE
Emile Tabbagh, May 1935
Octave Homberg, June 1931

PUBLISHED
Tabbagh, no. 156, p. 25
Homberg, no. 103, p. 52, pl. XLVII

96 *Jarira Stabs Herself by the Bier of Farud*

Numbered 18 in Persian numerals in right margin
Side A: text (Bertels IV, pp. 63–66, lines 852–900)
Opaque watercolor, ink, and gold on paper
Page: 32.4 x 23.5 cm
Text: 19.8 x 15.5 cm
Illustration: 11.6 x 18.3 cm
S86.0177

97 *The Duel between Guraza and Siyamak*

Numbered 24 in Persian numerals in right margin
Side B: *The Duel between Farukil and Zangula*
Numbered 25 in Persian numerals in right margin
Opaque watercolor, ink, and gold on paper
Page: 32.4 x 22.6 cm
Text: 19.7 x 15.7 cm
Illustrations: side A, 14.2 x 15.7 cm;
side B, 16.0 x 14.5 cm
S86.0149

98 *Rustam and Isfandiyar in Combat*

Side A: text (Bertels VI, pp. 277–80,
lines 990–1038)
Opaque watercolor, ink, and gold on paper
Page: 32.4 x 23.3 cm
Text: 19.8 x 15.5 cm
Illustration: 16.5 x 20.2 cm
S86.0151

PROVENANCE
Emile Tabbagh, May 1935
Octave Homberg, June 1931

PUBLISHED
Tabbagh, no. 156, p. 25
Homberg, no. 104, p. 52, pl. XLVII

99 *Nushirwan's Dream*

Numbered 57 in Persian numerals in left margin
Side B(?): text (Bertels VIII, pp. 113–16,
lines 1021–63)
Opaque watercolor, ink, and gold on paper
Page: 31.3 x 23.5 cm
Text: 19.9 x 15.6 cm
Illustration: 11.3 x 15.7 cm
S86.0148

COMMENTS, 95–99
Although the copy of the *Shahnama* from which these folios were taken has yet to be identified, it is clear that the paintings from this manuscript were produced during the second quarter of the fifteenth century at a provincial Timurid (1370–1506) court probably in western Iran. The thin, roughly applied pigments, awkward but expressive figures, and relatively simple compositions are typical of paintings derived from those in manuscripts made for Ibrahim-Sultan at Shiraz, such as the *Shahnama* of Firdawsi, circa 1432–35,[1] and the *Zafarnama* (Book of Victories) of Sharafuddin Ali Yazdi, 1436 (see nos. 285, 286). The paintings in the Vever Collection are particularly close to those in a copy of the *Khamsa* of Nizami in the Keir Collection that is dated 1442–44 and attributable to either Yazd or Shiraz[2] and may possibly be from the same workshop.

NOTES
1. In the Bodleian Library, Oxford University (Ousley Add. 176). Described and published in part in Robinson 1958, pp. 16–22.
2. Robinson et al. 1976, vol. 3, pp. 82–100.



95



96



97



98



100

Shahnama [100]

Firdawsi
India(?), mid-15th century
1 folio from a partially dispersed manuscript
Standard page: 6 columns of text;
25 lines of *nasta'liq*

100 *Zal Climbs to Reach Rudaba*

Side B: text (Bertels 1, pp. 173–77, lines 571–633)
Opaque watercolor, ink, and gold on paper
Page: 25.6 x 17.2 cm
Text: 18.3 x 11.9 cm
Illustration: 12.2 x 11.9 cm
S86.0154

INSCRIPTIONS

(on architecture) O opener of the gates

(on doorway) Power is God's.

COMMENTS

This painting, as well as several others in European and American collections,[1] is from a copy of the *Shahnama* formerly in the possession of the Kevorkian Foundation and sold at Sotheby's in 1975.[2] At the time of its sale the manuscript consisted of 244 folios and five paintings (one of which was a double-page hunting scene) but no colophon. Several features—including its six columns of text (as opposed to the more traditional fifteenth-century format of four columns); the palette of the paintings, which relies heavily on pinks and various shades of orange; and the sketchy though lively drawing of the figures—distinguish this copy of the *Shahnama*.

Fraad and Ettinghausen, among others, have attributed the paintings from this manuscript to Sultanate India.[3] While it is clear that the images are distinct from the works produced at major Iranian centers such as Herat and Shiraz, their attribution to India must remain tentative since they do not relate closely to any paintings from manuscripts known to have been made on the subcontinent.

NOTES

1. For a more detailed list of the paintings from this manuscript, see Fraad and Ettinghausen 1971, p. 51, no. 17; Robinson 1967, p. 89, no. 113.
2. April 7, 1975 (lot 186).
3. Fraad and Ettinghausen 1971, p. 51, no. 17.

Shahnama [101]

Firdawsi
Iran, 2d half 15th century
1 folio from a dispersed manuscript
Standard page: 4 columns of text;
25 lines of *nasta'liq*

101 *Rustam Fights with Afrasiyab*

Side A: text (Bertels II, pp. 60–61, lines 175–206; pp. 62–63, lines 1–18)
Opaque watercolor, ink, and gold on paper
Page: 31.5 x 21.5 cm
Text: 25.2 x 16.5 cm
Illustration: 10.5 x 19.2 cm
S86.0469

Shahnama [102–3]

Firdawsi
India(?), 3d quarter 15th century
2 paintings from a dispersed manuscript

102 *Rustam before Kay Kaus*

Opaque watercolor, ink, and gold on paper
Trimmed and mounted on board
Page: 29.0 x 23.8 cm
Illustration: 16.9 x 16.8 cm
S86.0135

PROVENANCE
Indjoudjian, December 19, 1932

PUBLISHED
Indjoudjian, no. 23, illustrated



102



103

103 *A Reclining Woman Surrounded by Attendants*

Opaque watercolor, ink, and gold on paper
Trimmed and mounted on board
Page: 31.3 x 27.8 cm
Illustration: 18.3 x 17.0 cm
S86.0139

PROVENANCE
Moussa, 1922

PUBLISHED
BWG, no. 40, p. 64
Exhibition, no. 473, p. 241
Souvenir, p. 40, top
Grousset 1931, vol. 1, fig. 198, p. 269
Moussa sale catalogue, 1922, no. 109

EXHIBITED
London, 1931, no. 473

COMMENTS, 102–3
These paintings, though now mounted on boards, share a number of features—including size, shape, and the elongation of the figures—that suggest they may have originally been part of the same manuscript. Another twenty-nine paintings of almost identical size, shape, and execution, some of which have also been trimmed and which are presumably from the same copy of the *Shahnama*, are in the Museum of Fine Arts, Boston. There are also several other detached pages from this manuscript in North American and European public and private collections.[1]

Fraad and Ettinghausen attributed the paintings from this manuscript to late fifteenth-century Sultanate India.[2] While they contain features generally associated with Sultanate work, such as the large drooping branch in *A Reclining Woman Surrounded by Attendants* and the strong, almost garish colors of *Rustam before Kay Kaus*, the lack of securely dated illustrated manuscripts from the subcontinent during this period makes it impossible to confirm that attribution. The subject matter of the paintings is equally difficult to verify, as the absence of text on the depiction of *A Reclining Woman Surrounded by Attendants* and the partial text on the painting representing Rustam (seen in his traditional costume) before a king render the identification of these scenes tentative at best.

NOTES
1. For a more detailed list of the paintings from this manuscript and reproductions of three of them, see Fraad and Ettinghausen 1971, p. 50, no. B11, and pls. 145–47. To this list should also be added the following: *Rustam in Combat with Pilsam[?]*, Worcester Art Museum, Massachusetts (1935.30); *A King Enthroned*, Kevorkian Foundation (111.78); *Rustam Lassoes the Khaqan*, Musée d'art et d'histoire, Geneva; *A Prince Enthroned*, present location unknown (Sotheby's, December 12, 1972, lot 187); and two in the Museum of Art, Rhode Island School of Design, Providence (17.403, 17.398). We are grateful to Julia Bailey and Michael Brand for information on this manuscript.
2. Fraad and Ettinghausen 1971, p. 50.

Shahnama [104–10]

Firdawsi
Copied by Salik b. Sa'id for Sultan-Ali Mirza
Iran, Gilan, A.H. 899 (A.D. 1493–94)
7 folios from a partially dispersed manuscript
Standard page: 4 columns of text;
23 lines of *nasta'liq*

104 *Giv Brings Gurgin before Kay Khusraw*

Side A: text (Bertels v, pp. 41–43, lines 565–98) and illuminated cartouches
Opaque watercolor, ink, and gold on paper
Page: 34.7 x 24.0 cm
Text: 23.0 x 14.9 cm
Illustration: 17.1 x 14.9 cm
S86.0160
Reproduced in color, plate 17, *A Jeweler's Eye*

105 *Rustam before Kay Khusraw under the Jeweled Tree*

Side B: text (Bertels v, pp. 56–58, lines 806–58)
Opaque watercolor, ink, and gold on paper
Page: 34.9 x 24.6 cm
Text: 23.0 x 15.3 cm
Illustration: 20.8 x 15.4 cm
S86.0159
Reproduced in color, plate 18, *A Jeweler's Eye*

PUBLISHED
Tentoonstelling, no. 15, p. 22

EXHIBITED
The Hague, 1927, no. 15

106 *Battle between Zanga and Awkhast*

Side B: text (Bertels v, p. 199, lines 1949–58)
Opaque watercolor, ink, and gold on paper
Page: 34.6 x 24.3 cm
Illustration: 32.9 x 20.6 cm
S86.0176
Reproduced in color, plate 19, *A Jeweler's Eye*

107 *Battle between Kay Khusraw and Afrasiyab*

Side B: text (Bertels v, pp. 284–86, lines 817–58)
Opaque watercolor, ink, and gold on paper
Page: 34.5 x 24.2 cm
Text: 23.4 x 20.5 cm
Illustration: 34.4 x 23.8 cm
S86.0175
Reproduced in color, plate 20, *A Jeweler's Eye*



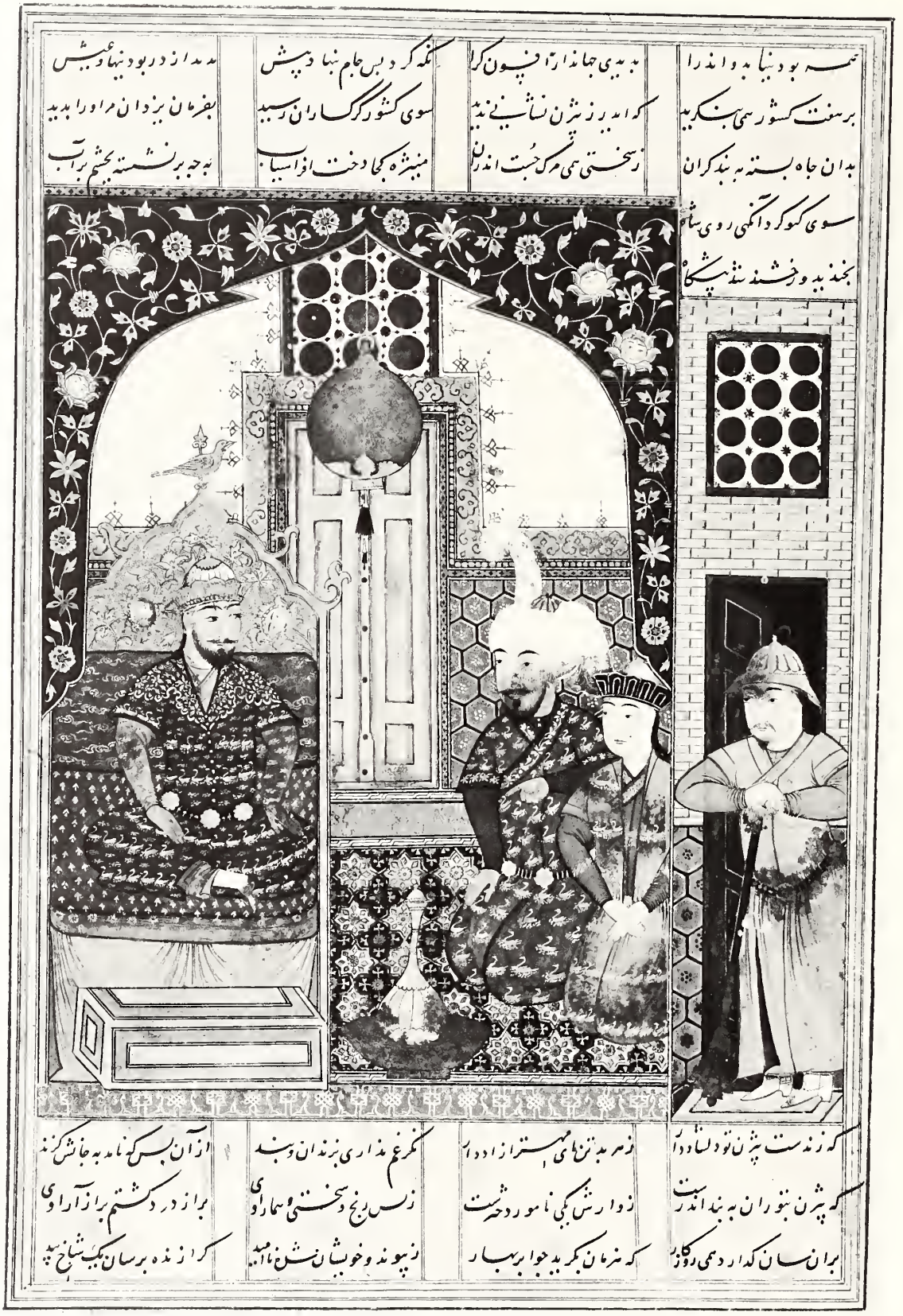
104 (side A)

108 *Kay Khusraw with Afrasiyab's Women*

Side B: text (Bertels v, pp. 319–22, lines 1401–45)
Opaque watercolor, ink, and gold on paper
Page: 34.8 x 24.5 cm
Text: 23.5 x 15.1 cm
Illustration: 23.5 x 19.9 cm
S86.0174
Reproduced in color, plate 21, *A Jeweler's Eye*

109 *Kay Khusraw and Kay Kaus*

Side B: text (Bertels v, pp. 364–66, lines 2181– 2285)
Opaque watercolor, ink, and gold on paper
Page: 34.8 x 24.1 cm
Text: 23.1 x 15.2 cm
Illustration: 25.9 x 19.6 cm
S86.0172
Reproduced in color, plate 22, *A Jeweler's Eye*



104

110 *Kay Khusraw Installs Luhrasp as King*

Side A: text (Bertels v, pp. 403–5, lines 2844–2886)
Opaque watercolor, ink, and gold on paper
Page: 34.7 x 24.3 cm
Text: 23.5 x 15.0 cm
Illustration: 23.5 x 19.4 cm
S86.0173
Reproduced in color, plate 23, *A Jeweler's Eye*

COMMENTS, 104–10

These folios are from a copy of the *Shahnama* often referred to as the "Big-Head" *Shahnama*, which is divided into two volumes. The first volume, in the Türk ve İslam Eserleri Müzesi, Istanbul, contains 202 paintings, while the second, in the Istanbul University Library, has 109 paintings.[1] Although the exact number of dispersed folios from this manuscript is not known, they all appear to come from the first volume of the manuscript.[2] Their removal must have occurred before 1929, when Sakisian noted that the manuscript had been stolen from the Monastery of the Dancing Dervishes in Galata and sold to "un diplomate étranger" before being returned there.[3] Vever appears to have had early access to the dispersed folios, as Sakisian recorded that "Sept peintures de ce manuscrit sont entrées depuis dans la collection H. Vever."[4] While there has been a certain amount of confusion over the proper reading of the manuscript's date and the source of its striking paintings, it is now accepted that they were produced for Sultan-Ali Mirza of Gilan (r. 1478–1504).[5]

The paintings in the manuscript can be divided into two groups. Some (including *Rustam before Kay Khusraw under the Jeweled Tree*) are executed in a manner closely related to such Turcoman paintings as those found in the *Makhzan al-asrar* of Haydar copied for Sultan Ya'qub in 1478.[6] Others (such as the two battle scenes and the ruler surrounded by women) reflect a striking departure from the conventions of fifteenth-century painting; they are composed of large figures with big heads (from which the manuscript derives its sobriquet) set in unusually dramatic scenes.



105

NOTES

1. MS. 1978 and Yildiz 7954/310, respectively. For a detailed discussion of this manuscript, see Robinson et al. 1976, pp. 160–62.

2. Sakisian 1929 (p. 35, n. 3) estimated that twenty paintings were missing, whereas Robinson et al. 1976 (p. 161) more accurately places the number around forty. For a partial list of the dispersed pages, see Robinson (above), p. 162; Grube 1972, p. 105, n. 6.

3. Robinson et al. 1976, p. 160; Sakisian 1929, pp. 35–36.

4. Sakisian 1929, p. 35, n. 3.

5. These issues are discussed at length in Grube 1972, pp. 102–5, and in Robinson et al. 1976, pp. 160–62.

6. Spencer MS. 41, New York Public Library, New York.


نشست از بر اسب و بالا گرفت
بزرگان چو آمد بخت اوی شکفت
بران کوه فرخ برآمد زبت
بزرگ پیکر دشتی بیت

106



107


شه بانوان شد بزد و یک تخت
همه جام زرین کرفته بدست
به یک دست مجمر بیک دست جام
همی خواند نذ آفرینی بدرد
که ای نیک پی خسرو زاد مرد
برحمه بیارآفرین کرد بخت
همه دل ز سول شهنشاه سست
برافروخته عنبر و عود و خام
جو خورشید تابان از ایشان کهر
برافسک یاقوت و زر کهر
توکفتی که کیوان زجرخ برین
برافشانده افسه جاهای بزرر
به پیش اندرافکنده از شرم سر
پستاره فشاندی همی بزرمین
کسی کونه پیند جز از کام و ناز
بزاو بریخشای روزنیاز

108



109



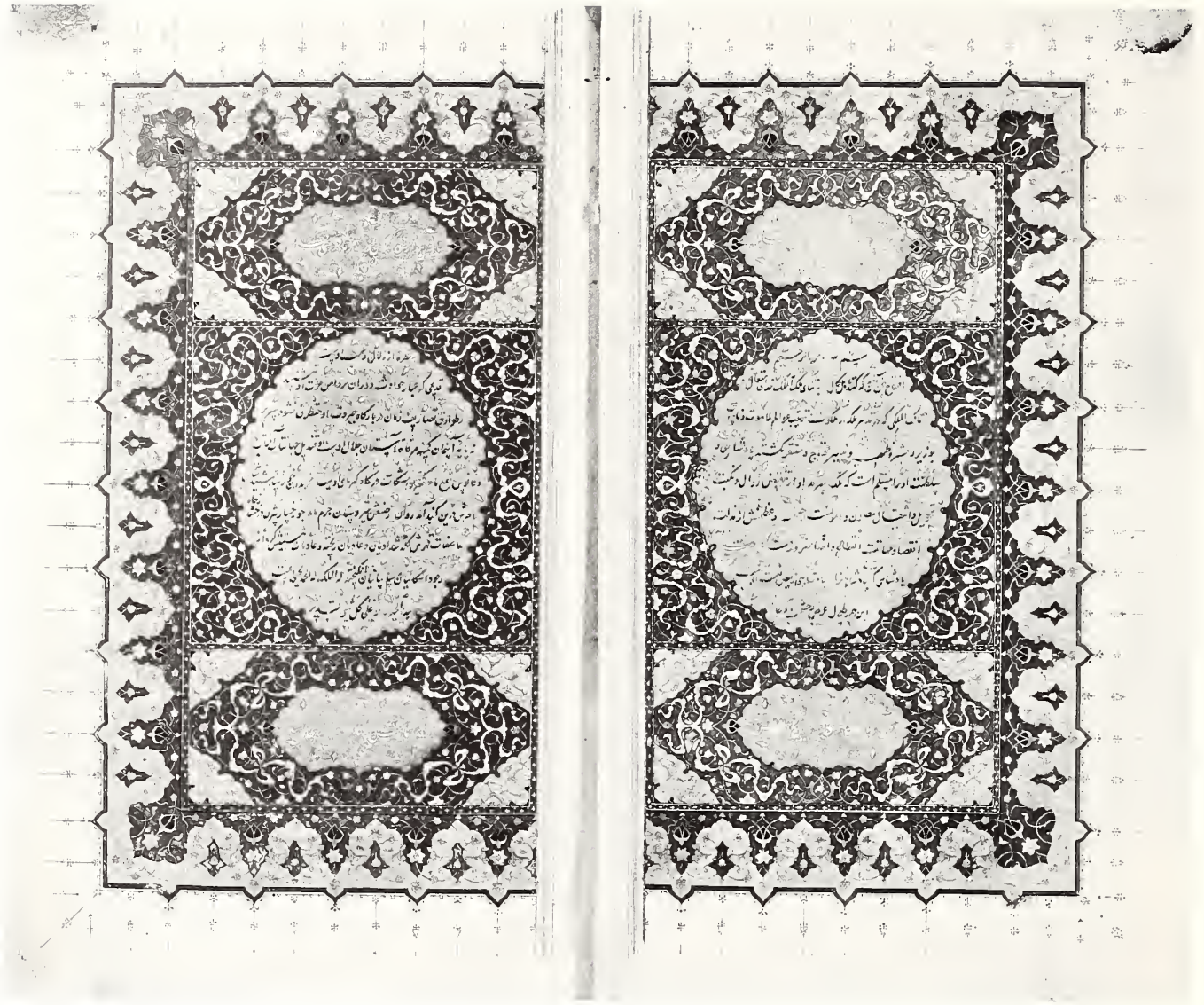
110

Shahnama [111]

Firdawsi
Iran, 16th century
1 folio from a dispersed manuscript
Standard page: 4 columns of text;
23 lines of *nasta'liq*

111 *Folio of Text from the Story of Kay Khusraw*

Side A: text (Bertels v, pp. 279–81, lines 720–63)
Side B: text (Bertels v, pp. 281–83, lines 764–805)
Ink on paper
Page: 34.4 x 24.1 cm
Text: 23.3 x 15.1 cm
S86.0382



112 (fols. 1b-2a)

112 SHAHNAMA

Firdawsi
Copied by Na'imuddin Ahmad b. Mun'imuddin Muhammad al-Awhadi al-Husayni
Iran (Shiraz), A.H. Muharram 924
(A.D. January 1518)
684 folios with 63 paintings, 1 double-page frontispiece (fols. 1b-2a), and 2 *sarlawhs* (fols. 17b, 348b)
Standard page: 3 columns of text; 19 lines of *nasta'liq*
Opaque watercolor, ink, and gold on paper
Page: 29.0 x 19.4 cm
Text: 17.0 x 9.1 cm
S86.0058.001

Folios 21a, 96b, and 99b reproduced in color, plates 24–26, *A Jeweler's Eye*

INSCRIPTION

(fol. 684a) [Qadim?] By divine guidance of God, the Lord of mercy, propitious, in excellence, greatness, liberality, and benevolence. By the hand of this poor slave of God, Na'imuddin Ahmad b. Mun'imuddin Muhammad al-Awhadi al-Husayni. In the holy month of Muharram in the year [A.H.] nine hundred and twenty-four [A.D. January 1518].

COMMENTS

The manuscript is bound in a late nineteenth- or early twentieth-century maroon leather Ottoman binding over paper pasteboards with gold-painted

exterior covers. Folios 1b and 2a, the title pages, are finely illuminated.

Na'imuddin, the copyist of the manuscript, is a relatively well-known calligrapher who was active between A.H. 888 (A.D. 1483–84) and A.H. 932 (A.D. 1525–26).[1] At least nine other works by him are known.[2] In some of these, Na'imuddin uses the *nisba* al-Shirazi, indicating that either he or his family were from Shiraz or worked there, an association consistent with the formal qualities of the manuscript's paintings. Their subjects are as follows:

Folio

21a The Court of Gayumarth
32b The Captive Zahhak before Faridun
Inscribed (on doorway): The greatest Sultan
40b The Murder of Iraj
46a Tur Slain by Minuchihr
51b Zal Restored to His Father by the Simurgh
69b The Wedding of Zal and Rudaba
72b Rustam and the Elephant
81a Zal and Shamasas
88a Rustam Lifts Afrasiyab from His Saddle
96b Rustam Astonished by the Witch He Cut in Half
99b Rustam and the White Demon
109b Kay Kaus in His Flying Machine
128b Rustam Mourns Suhrab
139a Siyawush's Ordeal by Fire
150b Siyawush Skillfully Hunts
162b The Murder of Siyawush
169b Rustam Lifts Pilsam on His Spear
174a Giv Finds Kay Khusraw
191b Farud Listens to Tukhar's Advice and Shoots at Tus's Steed
203a Tazhav Slain by Giv
209b Ruhham Kills Bazur, the Turanian Soldier Who Used Magic against the Iranian Troops
222b Rustam Shoots Ashkabus
243b Rustam Throws Puladwand
247a Rustam Carried by the Demon Akwan
253b Manizha Removes Bizhan's Belt in Her Tent
267a Bizhan Rescued by Rustam
280b Bizhan Slays Human
291a Battle between Giv and Piran
298a Gudarz Slays Piran
302b Lahhak and Farshidward Slain by Gustaham
315a Shida Slain by Kay Khusraw
324a Rustam Takes Garsiwaz and Jahn Captive
337b Kay Khusraw Executes Afrasiyab and Garsiwaz
343b Kay Khusraw Advises the Iranians
349b Luhrasp Enthroned
Inscribed (above doorways): The just Sultan
359b Ilyas Captured by Gushtasp
380b Gurgsar Lassoed by Isfandiyar
390a Arjasp Slain by Isfandiyar
Inscribed (on architecture): The just Sultan
396b Rustam Kicks Back the Rock Thrown by Bahman



112 (fol. 21a)

410b Isfandiyar Shot by Rustam
417a Rustam Slays Shaghdad and Dies
425a Darab Installed as King by His Mother Humay
432a Iskandar Comforts the Dying Dara
441b Fur Slain by Iskandar
445a Iskandar with His Portrait before Queen Qaydafa
454b Iskandar and the Talking Tree
462a Ardashir Hunts Wild Ass as Ardawan Watches
470a The Execution of Haftwad and His Son by Ardashir
488b Caesar Captive before Shapur
495b Bahram Gur Hunts with Azada
502a Bahram Gur Wins the Crown
512a Bahram Gur Shoots Copulating Wild Asses
526b Bahram Gur Demonstrates His Skill as an Archer
550a Nushirwan Attacks a Roman Fortress
576b Talkhand Dead in the Litter in Battle against Gav



112 (fol. 72b)



112 (fol. 88a)

598b Bahram Chubina Slays Sawa
604a The Son of Sawa before Hurmuzd
616b Battle between Bahram Chubina and Khusraw
621b Bahram Chubina Kills Bahram, Son of Siyawush, on the Polo Ground
640b Bahram Chubina Kills a Dragon in China
644a Bahram Chubina Stabbed by Qulun
Inscribed (on doorway): al-Sultan
658a Barbad and Khusraw in a Garden
669b Mihr Hurmuzd Murders Khusraw Parwez
Inscribed: The just Sultan

The paintings can be divided into two groups based on their formal qualities. The first group, comprising folios 21a-51b and 72b-150b, appears to be the work of a single idiosyncratic artist; it is distinguishable from the second group by the large size of its figures, fantastic landscapes, and bold, often striking compositions. The second group, comprising folios 69b and 162b-669b, consists of the work of two or more relatively conservative artists painting in an early sixteenth-century Shirazi manner.[3] While the names of the artists responsible for these paintings remain unknown, their work can be identified in at least one other manuscript: a copy of the *Shahnama* dated A.H. Dhu'l-Hijja 945 (A.D. May 1539), formerly in the Kraus Collection.[4]

NOTES

1. In 1483–84 he copied a miscellany (Staatsbibliothek, Munich, 237 quatr.) and in 1525–26 he copied a *Diwan* of Hasan Dihlawi (Bibliothèque Nationale, Paris, Suppl. Persan 731).

2. For a complete list of Na'imuddin's work, see Thackston, forthcoming.

3. Compare, for instance, the paintings of this group with those in a copy of the *Khamsa* of Nizami from Shiraz dated A.H. 921 (A.D. 1516–17) and A.H. 927 (A.D. 1521–22), sold at Sotheby's on December 7, 1970 (lot 191); and those in another copy of the same manuscript executed in Shiraz and dated A.H. Rabi' I 20–30, 934 (A.D. December 14–24, 1527) in the collection of Prince Sadruddin Aga Khan (A. Welch 1972–78, vol. 4, MS. 15, pp. 47–60).

4. Grube 1972, pp. 140–51.



112 (fol. 81a)



112 (fol. 96b)



112 (fol. 99b)



112 (fol. 109b)



112 (fol. 128b)



112 (fol. 139a)



112 (fol. 150b)



112 (fol. 162b)



112 (fol. 247a)



112 (fol. 267a)



112 (fol. 298a)



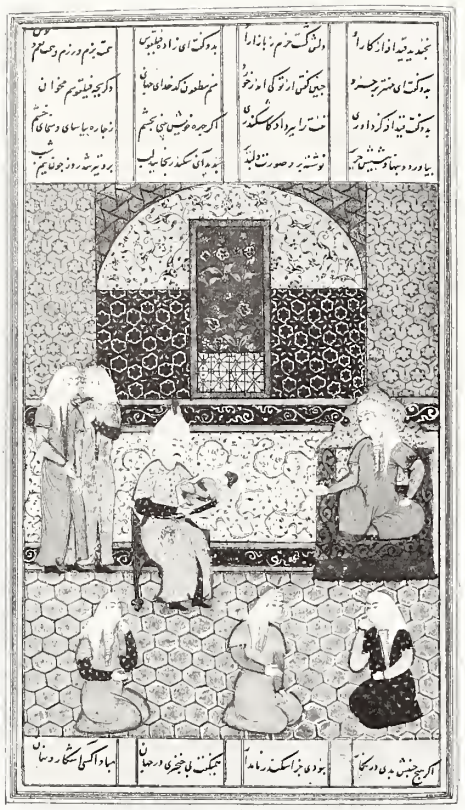
112 (fol. 349b)



112 (fol. 380b)



112 (fol. 417a)



112 (fol. 445a)



112 (fol. 454b)



112 (fol. 470a)



112 (fol. 502a)



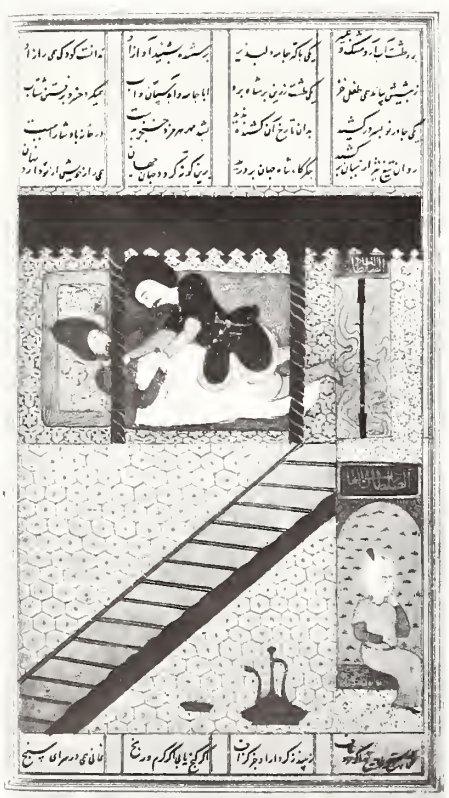
112 (fol. 550a)



112 (fol. 576a)



112 (fol. 604a)



112 (fol. 669b)



113



114

Shahnama [113–15]

Firdawsi
Iran (Shiraz), ca. 1520–30
3 folios from a dispersed manuscript
Standard page: 4 columns of text;
19 lines of *nasta'liq*

113 *Giv Finds Kay Khusraw*

Side A: text (Bertels III, pp. 204–6,
lines 3104–35)
Opaque watercolor, ink, and gold on paper
Page: 30.5 x 18.0 cm
Text: 18.9 x 9.8 cm
Illustration: 13.7 x 9.7 cm
S86.0209

PROVENANCE
Emile Tabbagh, May 1935

PUBLISHED
Tabbagh, no. 163, p. 26

114 *Daughters of Barzin Dance for Bahram Gur*

Side A: text (Bertels VII, pp. 341–43,
lines 630–69)
Opaque watercolor, ink, and gold on paper
Page: 30.9 x 17.5 cm
Text: 19.0 x 9.9 cm
Illustration: 14.4 x 9.9 cm
S86.0208

PROVENANCE
Emile Tabbagh, May 1935

PUBLISHED
Tabbagh, no. 161, p. 26



116

115 *Bahram Gur before Shangul*

Side A: text (Bertels VII, pp. 412–15, lines 1901–38)
Opaque watercolor, ink, and gold on paper
Page: 30.8 x 18.0 cm
Text: 18.7 x 9.8 cm
Illustration: 15.5 x 9.8 cm
S86.0207

PROVENANCE
Emile Tabbagh, May 1935

PUBLISHED
Tabbagh, no. 160, p. 26

COMMENTS, 113–15
The relatively squat figures, simplified landscapes, and thinly applied pigments of these illustrations are typical of a large number of paintings associated with the ateliers of Shiraz during the second quarter of the sixteenth century.[1]

NOTE
1. For a detailed list of manuscripts containing illustrations executed in a similar manner, see Robinson 1958, pp. 119–20.

SHAHNAMA [116]

Firdawsi
Iran, mid-16th century
1 folio from a dispersed manuscript
Standard page: 4 columns of text; 25 lines of *nasta'liq*

116 *Sarlawh and Eighteen Lines of Text from the Story of Yazdgird*

Side A: text (Bertels IX, pp. 372–76, lines 744–95)
Opaque watercolor, ink, and gold on paper
Page: 31.6 x 19.5 cm
Text: 20.6 x 10.7 cm
S86.0352



117

Shahnama [117]

Firdawsi
Iran (Shiraz), ca. 1560
1 folio from a dispersed manuscript
4 columns of text; 25 lines of *nasta'liq*

117 *The Envoys of Salm and Tur before Faridun*

Numbered 65 in Persian numerals in lower margin
Side A: text (Bertels I, pp. 110–13, lines 514–51)
Numbered 64 in Persian numerals in lower margin
Opaque watercolor, ink, and gold on paper
Page: 40.2 x 33.3 cm
Text: 24.6 x 12.5 cm
Illustration: 28.2 x 21.9 cm
S86.0184



118

COMMENTS

Although the illustration on this folio was executed in a manner typical of mid-sixteenth-century painting associated with Shiraz, there are few comparable works of equal size. Two large copies of the *Shahnama* are extant, however. One is in the India Office Library, London,[1] and the other is dispersed.[2] Both have four columns of text and twenty-five lines of *nasta'liq* per page and are also attributable to Shiraz around 1560. It is likely that the Arthur M. Sackler Gallery's folio was removed from one of these manuscripts.

NOTES

1. MS. 3540. Robinson 1976b, nos. 378–434, pp. 124–36.
2. Formerly in the Kevorkian Foundation. Sotheby's, December 6, 1967 (lot 201). See also Colnaghi 1976, no. 33.

SHAHNAMA [118]

Firdawsi
Copied by Muhammad al-Qiwam al-Katib al-Shirazi
Iran and Turkey, 1562–83[1]
1 folio from a dispersed manuscript
Standard page: 4 columns of text; 25 lines of *nasta'liq*

118 *Iskandar's Encounter with the Angel Israfel*

Numbered 796 in Persian numerals below text
Side B: text (Bertels VII, pp. 83–85, lines 1401–44)
Opaque watercolor, ink, and gold on paper
Page: 45.2 x 30.2 cm
Text: 24.5 x 12.7 cm
Illustration: 26.4 x 21.9 cm
S86.0256

PROVENANCE

Léonce Rosenberg

PUBLISHED

Kühnel 1922, pl. 97

COMMENTS

This large and extremely lively painting is composed of two interrelated scenes: Iskandar encountering the angel Israfel, who warns him not to go any farther into the land of darkness, and the prophets Elias and Khidr seated at the Fountain of Life. The painting is executed in a manner typical of work associated with Shiraz during the third quarter of the sixteenth century. However, the copy of the *Shahnama* to which this folio appears to belong, according to Grube and others, was illustrated at the Ottoman court.[2] A highly similar, though reversed, version of this image, which Grube also attributes to Turkey around 1600, was formerly in the Kraus Collection.[3]

NOTES

1. The colophon of this manuscript is in the Museum of Fine Arts, Boston (MSS. 14.691 and 14.692).
2. Grube 1963, pp. 237–38; A. Welch 1979, p. 98.
3. Grube 1972, no. 184, p. 214.

Shahnama [119–21]

Firdawsi
Iran (Qazwin?), ca. 1580
3 folios from a dispersed manuscript
Standard page: 4 columns of text;
25 lines of *nasta'liq*

119 *A Battle Scene*

Side B: text (Bertels v, pp. 28–31, lines 341–87)
Opaque watercolor, ink, and gold on paper
Page: 30.8 x 20.2 cm
Illustration: 24.9 x 18.3 cm
S86.0248

PROVENANCE
Unidentified sale, 1930, no. 127

120 *Garsiwaz Being Flogged While Afrasiyab Is Dragged from the Lake*

Side B: text (Bertels v, pp. 327–30,
lines 1553–1659)
Opaque watercolor, ink, and gold on paper
Page: 30.9 x 20.0 cm
Illustration: 24.4 x 20.0 cm
S86.0249

PROVENANCE
Unidentified sale, 1930, no. 120

121 *Ardashir Slays Haftwad[?]*

Side B: text (Bertels VII, pp. 151–54,
lines 719–66)
Opaque watercolor, ink, and gold on paper
Page: 31.0 x 20.2 cm
Illustration: 22.8 x 16.9 cm
S86.0247

PROVENANCE
Unidentified sale, 1930, no. 125

COMMENTS, 119–21
The relatively squat figures, thin colors, and sketchy details of these images are typical of a group of paintings associated with late sixteenth-century work at Qazwin, including several of those in a copy of the *Shahnama* completed in 1586 now in the British Library, London.[1]

NOTE
1. Add. 27302. For reproductions, see Stchoukine 1959, pp. 97–98, pls. LXXXVII-LXXXVIII.



120

Shahnama [122]

Firdawsi
Iran (Isfahan?), ca. 1590
1 painting from a dispersed manuscript

122 *Siyawush's Ordeal by Fire*

Opaque watercolor, ink, and gold on paper
Cut from its text and mounted on a later album page with fragments from other manuscripts, including a *sarlawh* from a *Haft paykar* of Nizami
Page: 34.1 x 24.1 cm
Text: 9.0 x 9.8 cm
Illustration: 16.5 x 15.7 cm
S86.0210

PROVENANCE
Unidentified sale, 1930, no. 131



123–24

Shahnama [123–48]

Firdawsi
Iran, ca. 1590–1600
26 folios from a dispersed manuscript
Standard page: 4 columns of text;
25 lines of *nasta'liq*

DOUBLE-PAGE FRONTISPIECE

123 *Right-hand half: Sulayman Enthroned*

Side A: effaced inscription
Opaque watercolor, ink, and gold on paper
Page: 31.7 x 18.4 cm
Illustration: 22.6 x 11.4 cm
Illumination: 30.1 x 16.5 cm
S86.0196.001

PROVENANCE
Reza Khan Monif, August 2, 1910

PUBLISHED
Grousset 1931, vol. 1, fig. 253, p. 331
Tentoonstelling, no. 21, p. 22
M&V, vol. 2, no. 110, pl. XC
d'Allemagne 1911a, vol. 1, frontispiece
d'Allemagne 1911b

EXHIBITED
The Hague, 1927, no. 21
Paris, 1912, no. 110

124 *Left-hand half: Bilqis Enthroned*

Side B: right-hand half of an illuminated page of text
Opaque watercolor, ink, and gold on paper
Page: 32.0 x 19.1 cm
Illustration: 20.1 x 11.4 cm
Illumination: 30.6 x 16.5 cm
S86.0196.002

PROVENANCE
Reza Khan Monif, August 2, 1910

PUBLISHED
Grousset 1931, vol. 1, fig. 255, p. 333
Tentoonstelling, no. 21, p. 22
M&V, vol. 2, no. 109, pl. LXXXIX
d'Allemagne 1911a, vol. 1, frontispiece
d'Allemagne 1911b

EXHIBITED
The Hague, 1927, no. 21
Paris, 1912, no. 109

125 *Left-Hand Half of Illuminated Frontispiece*

Side B: *sarlawh* and lines 1–21 of prose preface
Opaque watercolor, ink, and gold on paper
Page: 32.0 x 19.0 cm
Text: 20.4 x 10.5 cm
Illumination: 30.8 x 16.6 cm
S86.0196.003

PROVENANCE
Reza Khan Monif, August 2, 1910

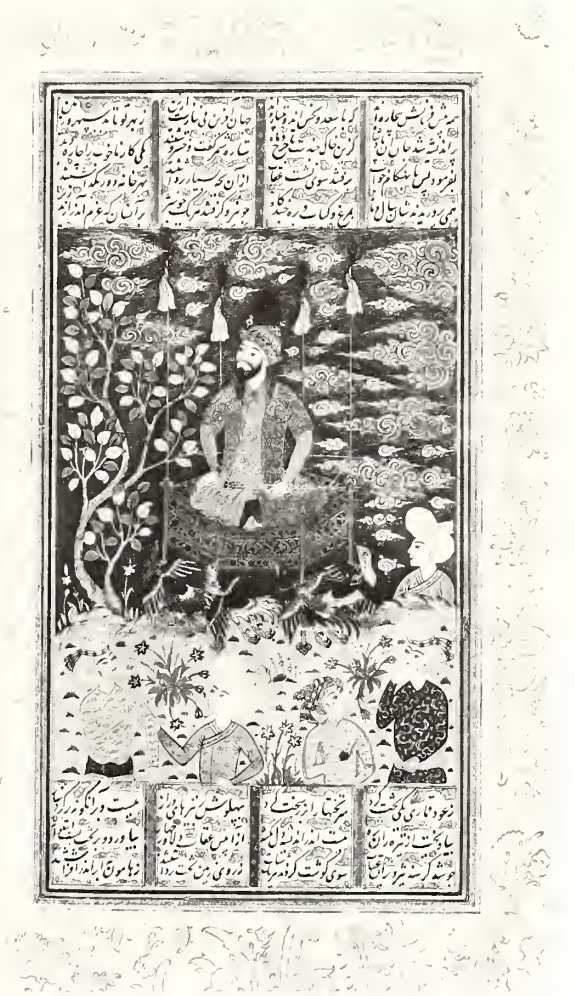
126 *Illuminated Page of Text*

Side B: 25 lines of prose from Baysunghuri Preface
Opaque watercolor, ink, and gold on paper
Page: 32.1 x 19.8 cm
Text: 21.5 x 10.9 cm
S86.0389

127 *Last Section of Baysunghuri Preface*

Side B: *sarlawh* and text (Bertels I, pp. 12–14, lines 1–33)
Opaque watercolor, ink, and gold on paper
Page: 32.3 x 20.6 cm
Text: 20.2 x 11.3 cm
Illumination: 6.3 x 9.2 cm
S86.0388

SEAL
(square) "Confide my cause unto God" [from Sura XL: 44], Khusraw.



129

128 *The Birth of Rustam*

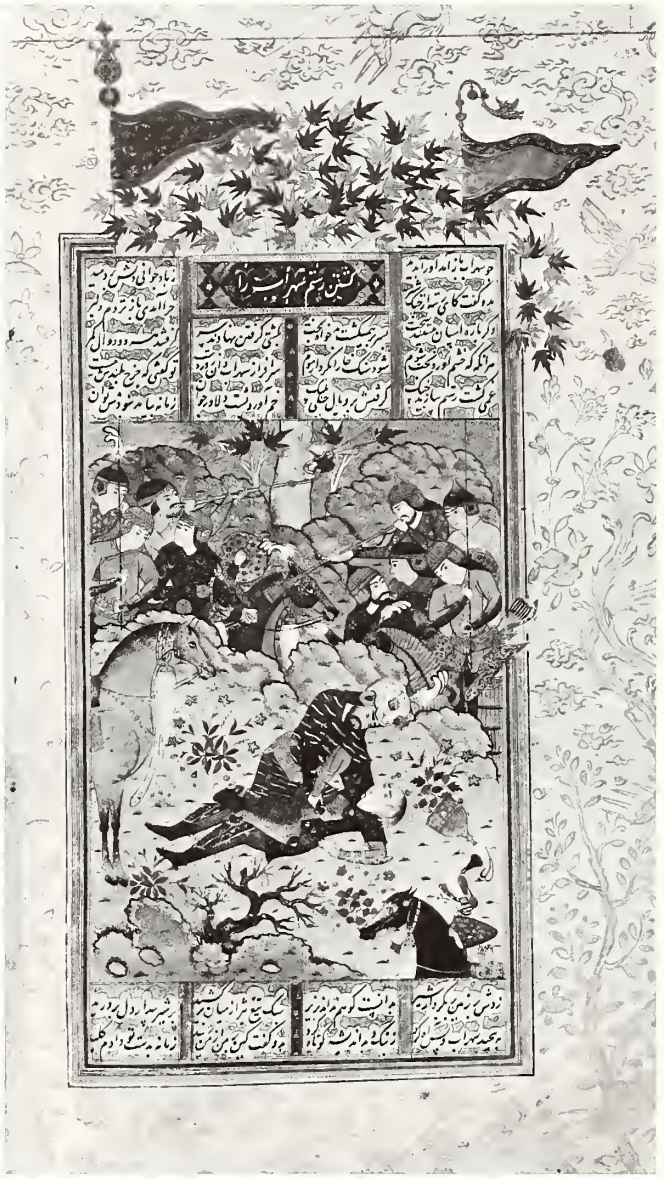
Side B: text (Bertels I, pp. 239–43, lines 1516–69)
Opaque watercolor, ink, and gold on paper
Page: 32.3 x 20.5 cm
Text: 21.4 x 10.8 cm
Illustration: 23.0 x 11.0 cm
S86.0261

PROVENANCE
Reza Khan Monif, October 14, 1910

129 *Kay Kaus and His Flying Machine*

Side A: text (Bertels II, pp. 148–52, lines 334–89)
Opaque watercolor, ink, and gold on paper
Page: 32.2 x 20.8 cm
Text: 21.4 x 10.8 cm
Illustration: 15.1 x 10.8 cm
S86.0260

PROVENANCE
Reza Khan Monif, October 14, 1910



130

130 *Suhrab Slain by Rustam*

Side A: text (Bertels II, pp. 232–36, lines 831–80)
Opaque watercolor, ink, and gold on paper
Page: 32.4 x 20.8 cm
Text: 21.2 x 10.8 cm
Illustration: 25.5 x 14.1 cm
S86.0259

PROVENANCE
Reza Khan Monif, October 14, 1910

131 *Siyawush and Afrasiyab Play Polo*

Side A: text (Bertels III, pp. 83–86, lines 1278–1324)
Opaque watercolor, ink, and gold on paper
Page: 32.2 x 20.5 cm
Text: 21.4 x 11.0 cm
Illustration: 16.0 x 10.8 cm
S86.0190

PROVENANCE
Reza Khan Monif, August 2, 1910

PUBLISHED
Guiffrey 1912, p. 420
d'Allemagne 1911a, vol. 1, p. 160

132 *Kay Khusraw, Firangis, and Giv Cross the Jayhun*

Side B: text (Bertels III, pp. 229–32, lines 3489–3529)
Opaque watercolor, ink, and gold on paper
Page: 32.3 x 20.6 cm
Text: 21.5 x 10.8 cm
Illustration: 27.2 x 16.9 cm
S86.0257

PROVENANCE
Reza Khan Monif, October 14, 1910

133 *Ruhham Carries Away the Severed Arm of the Turanian Sorcerer*

Side B: text (Bertels IV, pp. 139–42, lines 382–433)
Opaque watercolor, ink, and gold on paper
Page: 32.3 x 20.5 cm
Text: 21.2 x 11.0 cm
Illustration: 27.9 x 20.0 cm
S86.0258

INSCRIPTION
(on banner) Help from God and present victory. Give good tidings (O Muhammad) to believers. [From Sura LXI:13]

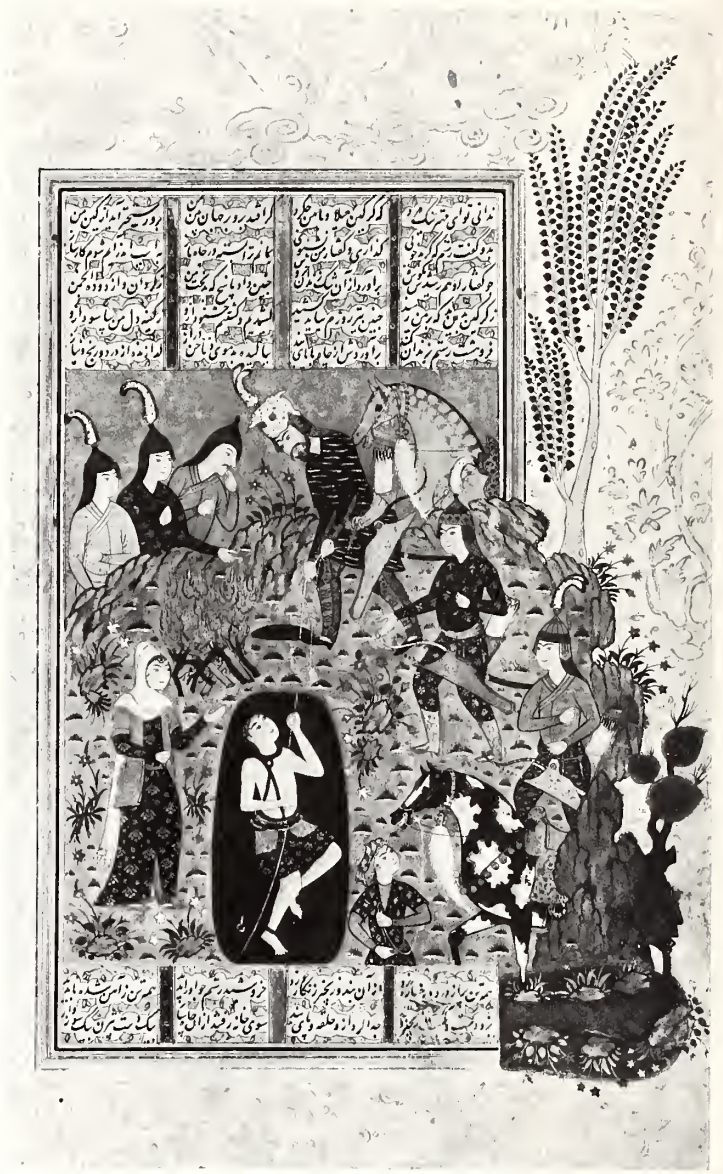
PROVENANCE
Reza Khan Monif, October 14, 1910



132



134



135

134 *Rustam and His Men Attack the Fortress of Gang Dizh*

Side A: text (Bertels IV, pp. 271–74, lines 959–1004)
Opaque watercolor, ink, and gold on paper
Page: 32.4 x 20.6 cm
Text: 21.3 x 10.8 cm
Illustration: 21.0 x 17.5 cm
S86.0262

PROVENANCE
Reza Khan Monif, October 14, 1910

135 *Rustam Rescues Bizhan from the Pit*

Side A: text (Bertels V, pp. 69–72, lines 1051–96)
Opaque watercolor, ink, and gold on paper
Page: 32.3 x 25.0 cm
Text: 21.3 x 10.8 cm
Illustration: 26.4 x 16.4 cm
S86.0267

PROVENANCE
Reza Khan Monif, October 14, 1910

136 *Gudarz Slays Piran on the Mountain*

Side A: text (Bertels v, pp. 200–202, lines 1976–2012)
Opaque watercolor, ink, and gold on paper
Page: 32.5 x 20.2 cm
Text: 21.4 x 11.0 cm
Illustration: 26.7 x 17.2 cm
S86.0263

INSCRIPTION
(on banner) Help from God and present victory. [From Sura LXI:13]

PROVENANCE
Reza Khan Monif, October 14, 1910

137 *Rustam and His Men Attack Afrasiyab's Palace*

Side B: text (Bertels v, pp. 314–17, lines 1322–71)
Opaque watercolor, ink, and gold on paper
Page: 32.4 x 20.7 cm
Text: 21.3 x 10.8 cm
Illustration: 24.4 x 19.0 cm
S86.0270

PROVENANCE
Reza Khan Monif, October 14, 1910

138 *Kay Khusraw Crosses the Sea*

Side B: text (Bertels v, pp. 352–55, lines 1986–2034)
Opaque watercolor, ink, and gold on paper
Page: 32.2 x 20.7 cm
Text: 21.4 x 10.9 cm
Illustration: 24.9 x 12.1 cm
S86.0265

PROVENANCE
Reza Khan Monif, October 14, 1910

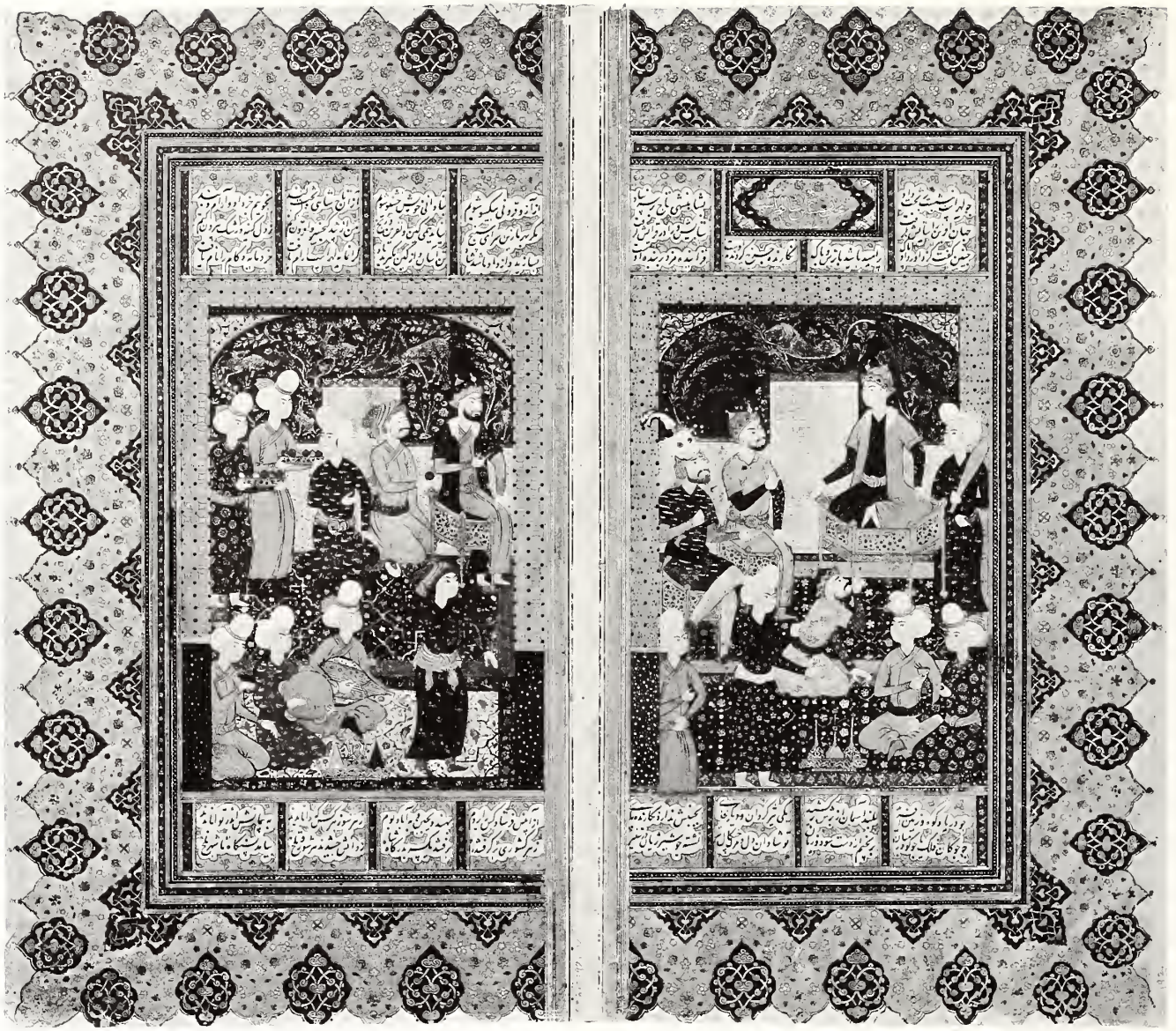
139 *Kay Khusraw Prepares to Behead Afrasiyab*

Side B: text (Bertels v, pp. 374–77, lines 2343–91)
Opaque watercolor, ink, and gold on paper
Page: 32.4 x 20.9 cm
Text: 21.4 x 10.9 cm
Illustration: 25.6 x 17.7 cm
S86.0269

PROVENANCE
Reza Khan Monif, October 14, 1910



137



140–41

DOUBLE-PAGE COMPOSITION

140 *Right-hand half: Luhrasp Enthroned*

Side A: text (Bertels v, pp. 416–18, lines 3077–3107); end of first part of *Shahnama*
Opaque watercolor, ink, and gold on paper
Page: 32.5 x 18.8 cm
Text: 22.3 x 11.4 cm
Illustration: 16.3 x 11.6 cm
Illumination: 32.3 x 16.7 cm
S86.0192.001

PROVENANCE
Reza Khan Monif, August 9, 1910

141 *Left-hand half: Luhrasp Enthroned*

Side B: text (Bertels VI, pp. 9–12, lines 20–64)
Opaque watercolor, ink, and gold on paper
Page: 32.3 x 18.9 cm
Text: 22.3 x 11.0 cm
Illustration: 16.3 x 11.5 cm
Illumination: 32.3 x 16.8 cm
S86.0192.002

PROVENANCE
Reza Khan Monif, August 9, 1910

142 *Rustam Kicks Back the Rock Rolled on Him by Bahman*

Side B: text (Bertels VI, pp. 238–42, lines 338–417)
Opaque watercolor, ink, and gold on paper
Page: 32.5 x 19.9 cm
Text: 21.3 x 10.9 cm
Illustration: 28.6 x 19.9 cm
S86.0264

INSCRIPTION
(on banner) Help from God and present victory. [From Sura LXI:13]

PROVENANCE
Reza Khan Monif, October 14, 1910



142

143 *Iskandar Comforts the Dying Dara*

Side B: text (Bertels VI, pp. 400–403, lines 340–86)
Opaque watercolor, ink, and gold on paper
Page: 32.4 x 21.0 cm
Text: 21.2 x 10.8 cm
Illustration: 27.2 x 18.0 cm
S86.0266

INSCRIPTION
(on banner) Help from God and present victory. [From Sura LXI:13]

PROVENANCE
Reza Khan Monif, October 14, 1910

144 *Iskandar and Khidr on Horseback*

Side B: text (Bertels VII, pp. 81–84, lines 1374–1419)
Opaque watercolor, ink, and gold on paper
Page: 32.4 x 20.4 cm
Text: 21.3 x 10.9 cm
Illustration: 26.6 x 17.0 cm
S86.0272

INSCRIPTION
(on banner) Help from God and present victory. [From Sura LXI:13]

PROVENANCE
Reza Khan Monif, October 14, 1910

145 *The Khaqan's Daughter Arrives at Nushirwan's Palace*

Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 38.4 x 24.4 cm
Text: 21.4 x 11.0 cm
Illustration: 22.3 x 17.5 cm
S86.0271

PROVENANCE
Reza Khan Monif, October 14, 1910

PUBLISHED
d'Allemagne 1911a, vol. 1, p. 168
d'Allemagne 1911b

146 *Khusraw before Shirin's Palace*

Side A: text (Bertels IX, pp. 209–12, lines 3363–3403)
Opaque watercolor, ink, and gold on paper
Page: 32.3 x 20.6 cm
Text: 21.5 x 10.9 cm
Illustration: 25.4 x 16.6 cm
S86.0268

PROVENANCE
Reza Khan Monif, October 14, 1910



145

DOUBLE-PAGE COMPOSITION

147 *Right-hand half: A Royal Hunt*

Opaque watercolor, ink, and gold on paper
Trimmed and mounted on board
Page: 36.8 x 19.5 cm
Text: 23.1 x 11.6 cm
Illumination: 30.9 x 16.3 cm
S86.0188.001

PROVENANCE
Reza Khan Monif, August 9, 1910

PUBLISHED
Grousset 1931, vol. 1, fig. 264, p. 345
M&V, vol. 2, no. 112, pl. XCI

EXHIBITED
Paris, 1912, no. 112

148 *Left-hand half: A Royal Hunt*

Opaque watercolor, ink, and gold on paper
Trimmed and mounted on board
Page: 33.3 x 20.7 cm
Text: 22.1 x 11.8 cm
Illumination: 30.6 x 16.2 cm
S86.0188.002

PROVENANCE
Reza Khan Monif, August 9, 1910

PUBLISHED
Grousset 1931, vol. 1, fig. 264, p. 345
M&V, vol. 2, no. 111, pl. XCI

EXHIBITED
Paris, 1912, no. 111

COMMENTS, 123–48
These folios are from a manuscript that appears to have been dispersed by General Reza Khan Monif; another page was sold at Sotheby's York galleries on December 10, 1981.[1] The paintings are closely related to those in a copy of the *Shahnama* in the British Library, London, that has three double-page and fifty-one individual illustrations[2] and were probably produced in the same workshop. Both manuscripts share, for instance, the same set of double-page paintings (*Sulayman and Bilqis Enthroned, Luhrasp Enthroned,* and *A Royal Hunt*), virtually identical figures, and similarly conceived compositions.

The 540 folios of the British Library's copy suggest an approximate length for the one from which Vever's illustrations were removed. While both Stchoukine and Robinson date the British Library's *Shahnama* to the last decade of the sixteenth century, the former attributes it to Shiraz,[3] whereas the latter argues that it was executed at either Qazwin or Herat.[4] The difficulty in localizing the origin of either this manuscript or the folios in the Vever Collection results from the fact that some of the paintings (such as *Rustam Rescues Bizhan from the Pit*) contain a number of features associated with Shiraz, while others (such as *Khusraw before Shirin's Palace*) are clearly based on northeastern Iranian sources.[5]

NOTES
1. *Siyawush's Ordeal by Fire* (lot 136).
2. Add. 27257. Titley 1977, no. 113, pp. 47–48.
3. Stchoukine 1964, p. 135.
4. Robinson 1958, p. 151, and in conversation with Glenn D. Lowry, 1986.
5. See Schmitz 1981.



146

Shahnama [149–50]

Firdawsi
Iran (Qazwin?), ca. 1590–1600
2 folios from a dispersed manuscript
Standard page: 4 columns of text;
25 lines of *nasta'liq*

149 *The Murder of Siyawush before Afrasiyab*

Side A: text (Bertels III, pp. 150–52, lines 2311–39)
Opaque watercolor, ink, and gold on paper
Trimmed
Page: 33.0 x 22.0 cm
Text: 20.8 x 11.5 cm
Illustration: 27.3 x 20.0 cm
S86.0321

150 *Battle between Bahram Chubina and Sawa*

Side B: text (Bertels VIII, pp. 368–71, lines 896–945)
Opaque watercolor, ink, and gold on paper
Page: 34.6 x 22.0 cm
Text: 21.2 x 11.5 cm
Illustration: 27.1 x 19.7 cm
S86.0273

PUBLISHED
M&V, vol. 2, no. 131, pl. CVII

EXHIBITED
Paris, 1912, no. 131

COMMENTS, 149–50
Although these paintings are clearly by different hands and have slightly differing dimensions (the bottom of no. 149 has been trimmed), they are from the same copy of the *Shahnama*. While it has not been possible to identify the manuscript from which these folios were removed, the paintings share a number of formal features with works often attributed to late sixteenth-century Qazwin, such as a copy of the *Shahnama* dated A.H. 994 (A.D. 1586–87) in the British Library, London.[1]

NOTE
1. Add. 27302. Stchoukine 1959, no. 88, pp. 97–98.



151

Shahnama [151]

Firdawsi
Iran (Isfahan?), ca. 1600
1 folio from a dispersed manuscript
4 columns of text; 18 lines of *nasta'liq*

151 *Bizhan Hunts Boars*

Side A: text (Bertels V, pp. 12–14, lines 104–28)
Opaque watercolor, ink, and gold on paper
Trimmed
Page: 25.7 x 17.3 cm
Text: 24.7 x 14.2 cm
Illustration: 21.5 x 17.1 cm
S86.0288

PROVENANCE
Unidentified sale, no. 280

COMMENTS
The formal qualities of this illustration are typical of early seventeenth-century painting often associated with Isfahan. The simplified background, stocky figures, and lively drawing of the boars, for instance, compare closely to the work in a copy of the *Shahn-*

ama in the India Office Library, London,[1] dated A.H. Ramadan 1, 1012 (A.D. February 2, 1604), and a *Khamsa* of Ashraf in the Harvard University Art Museums, Cambridge, Massachusetts.[2] Neither of these manuscripts, however, indicates where it was made, and any attribution of this material to Isfahan is, therefore, tentative at best.

NOTES
1. MS. 966, Ethe 876. Robinson 1976b, nos. 1005–67, pp. 196–206.
2. Fogg Art Museum (1950.55). Stchoukine 1964, pls. XII–XIII.

SHAHNAMA [152–57]

Firdawsi
Iran (Herat?), ca. 1600
6 folios from a dispersed manuscript
Standard page: 4 columns of text;
25 lines of *nasta'liq*

152 *Folio of Text from the Story of Sultan-Mahmud*

Side A: text (Bertels I, pp. 21–24, lines 129–76)
Side B: text (Bertels I, pp. 24–27, lines 177–223)
Ink and gold on paper
Page: 34.3 x 20.8 cm
Text: 20.9 x 11.4 cm
S86.0223

153 *The Court of Gayumarth*

Side B: text (Bertels I, pp. 29–33, lines 17–64)
Opaque watercolor, ink, and gold on paper
Page: 34.4 x 20.9 cm
Text: 20.8 x 11.3 cm
Illustration: 24.8 x 18.6 cm
S86.0222

PUBLISHED
BWG, no. 172, p. 138
Exhibition, no. 627, p. 275
Grousset 1931, vol. 1, fig. 274, p. 362
M&V, vol. 2, no. 103, pl. LXXXIII

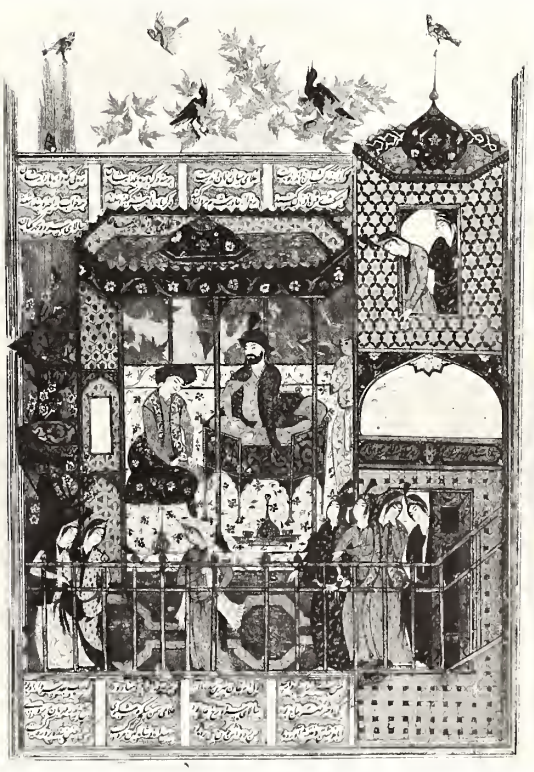
EXHIBITED
London, 1931, no. 627
Paris, 1912, no. 103

154 *Nushirwan Interviews the Intruder to His Harem*

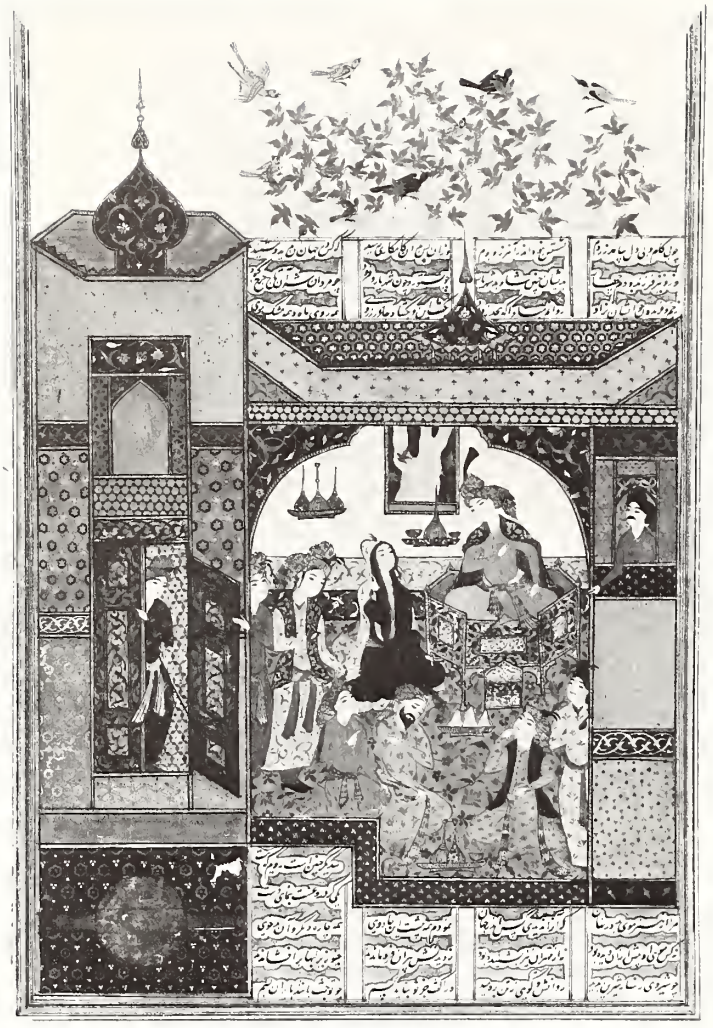
Side A: text (Bertels VIII, pp. 112–14, lines 1006–32)
Opaque watercolor, ink, and gold on paper
Page: 34.7 x 22.2 cm
Text: 20.9 x 11.7 cm
Illustration: 26.2 x 16.9 cm
S86.0224



153



154



157

155 *Folio of Text Immediately Following "Nushirwan Interviews the Intruder to His Harem"* [no. 154]

Side A: text (Bertels VIII, pp. 115–18, lines 1043–95)
Side B: text (Bertels VIII, pp. 118–22, lines 1096–151)
Ink and gold on paper
Page: 34.6 x 22.2 cm
Text: 21.0 x 11.5 cm
S86.0225

156 *Folio of Text Immediately Preceding "Shirin before Shiruya"* [no. 157]

Side A: text (Bertels IX, pp. 281–84, lines 429–80)
Side B: text (Bertels IX, pp. 284–87, lines 481–533)
Ink and gold on paper
Page: 34.5 x 20.9 cm
Text: 21.3 x 11.5 cm
S86.0227

157 *Shirin before Shiruya*

Architecture pricked for pouncing
Side B: text (Bertels IX, pp. 288–91, lines 547–96)
Opaque watercolor, ink, and gold on paper
Page: 34.5 x 22.0 cm
Text: 20.4 x 11.5 cm
Illustration: 25.7 x 17.2 cm
S86.0226

COMMENTS, 152–57

These folios are from a copy of the *Shahnama* dispersed in Paris during the first years of the twentieth century. A double-page frontispiece to the manuscript and at least twelve additional folios (six with paintings) were in the Rosenberg Collection in 1913.[1] The paintings from this manuscript share a number of features with those from checklist numbers 123–48, and Robinson has argued that they should be attributed to Herat.[2] The similarity between these paintings and several images in another copy of the *Shahnama* completed at Herat on April 12, 1600,[3] confirms, at least in part, Robinson's attribution.

NOTES

1. Ricci 1913, nos. 183–96, pp. 52–54.

2. Robinson 1986, p. 107.

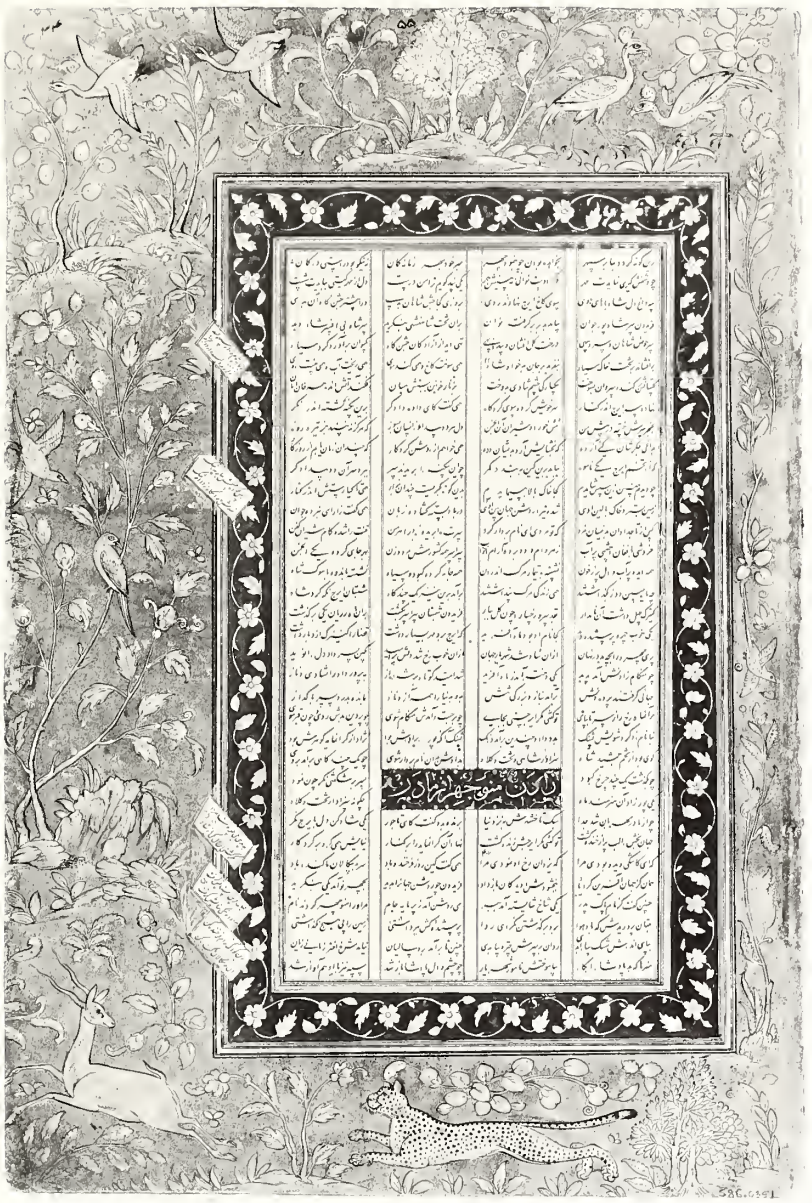
3. Sold at Sotheby Parke Bernet on May 2, 1975 (lot 392), and purchased for the Imperial Iranian Collection. For a detailed discussion of this manuscript, see Schmitz 1981, pp. 329–34.

SHAHNAMA [158]

Firdawsi
India; Mughal, ca. 1620
1 folio from a dispersed manuscript
Standard page: 4 columns of text; 35 lines of *nasta'liq*

158 *Folio of Text*

Side A: text (Bertels I, pp. 105–9, lines 442–99)
Side B: text (Bertels I, pp. 109–13, lines 499–557)
Opaque watercolor, ink, and gold on paper
Page: 34.7 x 23.2 cm
Text: 24.9 x 15.4 cm
S86.0351



158 (side A)

COMMENTS

The elaborate marginal decorations indicate that this was an especially important and lavish copy of the *Shahnama*. Only four illustrated folios from the volume, three of which remain within their original borders, have been identified. Marginal inscriptions to three of the greatest imperial painters are also known.[1] The text here relates a portion of the story of Minuchihr.

In style the borders relate so closely to the marginal decorations on the *Farhang-i Jahangiri*, a lexicon copied during the later years of Jahangir's rule (r. 1605–27), that they can be attributed to the same hand.[2]

NOTES

1. *Faridun Strikes Zahhak*, inscribed to Bishan Das and Inayat and formerly in the Demotte and Heeramaneck collections, is in the Los Angeles County Museum of Art (Milo C. Beach, "Mughal Painting," in *The Arts of India and Nepal: The Nasli and Alice Heeramaneck Collection* [Boston: Museum of Fine Arts, 1966], no. 208); *The Birth of Rustam* and *The Meeting of Zal and Rudaba*, the latter inscribed to Balchand, were formerly in the Rothschild Collection (Colnaghi 1976, nos. 881-11); and a battle scene was sold at Sotheby's (London) on December 7, 1971 (lot 188a). Additional pages of text are in the Chester Beatty Library, Dublin.

2. See Smart and Walker 1985, no. 55. One important page from this copy of the work in the Library of Congress, Washington, D.C., is dated to April 1619.



159 (fol. 131b)

159 SHAHNAMA

Firdawsi
Copied for Asafjah Mawlana Ali
Iran, A.H. Jumada II 1030(?) (A.D. May 1621?)
633 folios with 44 paintings, 1 double-page illumination (fols. 7b-8a), and 1 *sarlawh* (fol. 8b)
Standard page: 4 columns of text;
24 lines of *nasta'liq*
Opaque watercolor, ink, and gold on paper
Page: 34.8 x 20.6 cm
Text: 25.1 x 13.2 cm
s86.0485

INSCRIPTIONS

(fol. 633a) The book was finished with the aid of the munificent Lord, the month of Jumada II in the year [A.H.] 103[0?]. May God forgive the scribe, the parents[?], and the owner.

(fol. 633b) This book of the *Shahnama* of Hakim Firdawsi Tusi, God bless him, was written by the order of His Excellency . . . the noble dignified Asafjah Mawlana Ali . . . by the hand of the weak, the fearful, hopeful . . . Lord of the rich Shihab . . . of the believers, the merciful, the compassionate.

(fol. 635a) In the presence of . . . His Highness the owner . . . I was in the room with a pool [*hawzkhana*] the night before last that . . . mentioned that the ending of the *Shahnama* is pleasant. . . . In the word of the Lord of kings . . . Wednesday Jumada . . . [A.H.] 129[0?].

SEALS

(fol. 12a, square) . . . Fath-Ali

(fol. 366a, rectangular) The trusting, the hopeful

(fol. 633a, oval) Seal [of] Fath-Ali, 1[?]56

(fol. 633b, square) [Illegible]

COMMENTS

The manuscript is bound in a late nineteenth- or early twentieth-century brown leather binding over paper pasteboards with block-stamped medallions and doublures of marbleized paper. Muhammad Qasim b. Hajji Muhammad Kashani added a glossary of obsolete words (fols. 1–6) to the manuscript in A.H. Muharram 1257 (A.D. February 1847). It is likely that during that time, the manuscript also underwent a considerable amount of restoration, as the paper used for the folios is identical to the paper that has been used for a number of marginal repairs and inserts where paintings appear to have been removed from the text.[1] The subjects of the paintings are as follows:

Folio	
125a	Sam Lays Down the Infant Zal on the Mountainside
126b	Sam Receives the Infant Zal from the Simurgh
131b	Zal Meets Rudaba by a Stream
141a	A Simurgh and Zal
141b	The Birth of Rustam
155a	Battle between Qarun and Afrasiyab
161b	Battle between Rustam and the Dragon
164a	Rustam and the White Demon
168a	The King of Mazandaran Defeated
187a	Rustam Slays Suhrab
215b	The Murder of Siyawush
222a	Rustam Lifts Pilsam on His Spear
228a	Giv Lassoes Piran While Firangis and Kay Khusraw Watch from Above
241a	Ruhham Slays Farud
257a	Night Attack of the Turanians against the Iranians
265b	Rustam Shoots Ashkabus and His Horse
276b	Rustam Drags the Khaqan from His White Elephant
285b	Rustam Lassoes the Demon Akwan
289a	Manizha Leads Bizhan to Her Tent
336a	Kay Khusraw Slays Shida
353a	Kay Khusraw Executes Afrasiyab

366a Gushtasp Kills the Wolf That Has Attacked His Horse
368a Gushtasp and the Dragon
378a Battle of Gushtasp and the Turanians
379b Bidarafsh Slays Zarir with a Javelin
381a Isfandiyar Slays Bidarafsh
385b Luhrasp Slain by Turkish Warriors
391a Isfandiyar Captures Gurgsar
393b Isfandiyar Kills the Two Wolves
394a Isfandiyar Kills the Two Lions
394b Isfandiyar's Chariot Swallowed by the Dragon
395b Isfandiyar and the Witch
396a Isfandiyar and the Giant White Simurgh
397b Isfandiyar's Troops in the Snow
398b Isfandiyar Slays Gurgsar and Throws Him in the Water
415b Zawara Slays Nush Azar
419a Rustam Shoots Isfandiyar between the Eyes
424a The Death of Rustam
Inscription: The work of Muhammad Yusuf
425a Faramarz Executes the King of Kabul
435b Dara Murdered by the Two Traitors
443a Iskandar and the Army of Fur
459b Ardashir Slays Ardawan
474b Shapur Captures Caesar
485a Bahram Gur Battles the Lions

The manuscript's colophon (fol. 633a) does not give the name of the scribe nor the place where it was copied. It does, however, indicate that the manuscript was completed in A.H. Jumada II, 103. If these numbers were meant to be read as 1030, then the manuscript would have been finished in May 1621. This date, though, could indicate only when the text was completed,[2] as the illustrations are executed in a manner typical of mid-seventeenth-century painting. Massumeh Farhad, among others, has suggested that Muhammad Yusuf, whose name appears on folio 424a, may have been responsible for other paintings in the manuscript as well. The images, clustered in the middle of the manuscript and now in relatively poor condition, are in fact extremely close to those in the *Shahnama* dated 1648 and copied by Malik Husayn al-Isfahani at Mashhad, in the Royal Library, Windsor.[3] Mawlana Ali is an otherwise unknown patron.

NOTES

1. Robinson 1986, p. 133.

2. Robinson (ibid.) suggests that the scribe may have meant to write 1063, in which case the date would correspond with May 1653, which would be consistent with the style of the paintings.

3. Inv. no. Holmes 151. Published, in part, in Stchoukine 1964, pls. LII-LXV.



159 (fol. 228a)



159 (fol. 424a)

160 DIWAN

Shamsuddin Muhammad Hafiz
Copied by Muhammad al-Qiwam al-Katib al-Shirazi
Iran (Shiraz), A.H. 960(?) (A.D. 1552–53?)
207 folios with 4 paintings, 2 double-page illuminations (fols. 1b-2a, 19b-20a), and 1 *sarlawh* (fol. 8b)
Standard page: 2 columns of text; 12 lines of *nasta'liq*
Opaque watercolor, ink, and gold on paper
Page: 26.0 x 15.9 cm
Text: 15.4 x 7.2 cm
S86.0048

INSCRIPTIONS

(flyleaf) In the name of God the merciful [smudged out]

In the month of Safar [A.H.] 1294 [A.D. January 1877]

(fol. 1a) This single volume of the book of Khwaja Hafiz, his excellency the most glorious, most noble, most grand lord Mushiruddawla, the minister of foreign affairs. May God increase his prosperity. [Mushiruddawla] made a gift to this faithful servant. Written by Muhammad Husayn on Friday the 21st of the month of Rabi' 1 [A.H.] 1304 [A.D. December 18, 1886].

(fol. 207a) Written by this sinful slave who hopes [for forgiveness] Muhammad al-Qiwam al-Katib al-Shirazi. May God forgive his sins and disregard his faults. [A.H.] 906 [*sic*, 960? (A.D. 1552–53)].

(fol. 207b) The number of folios in this book [is] two hundred and seven folios 207.

SEALS

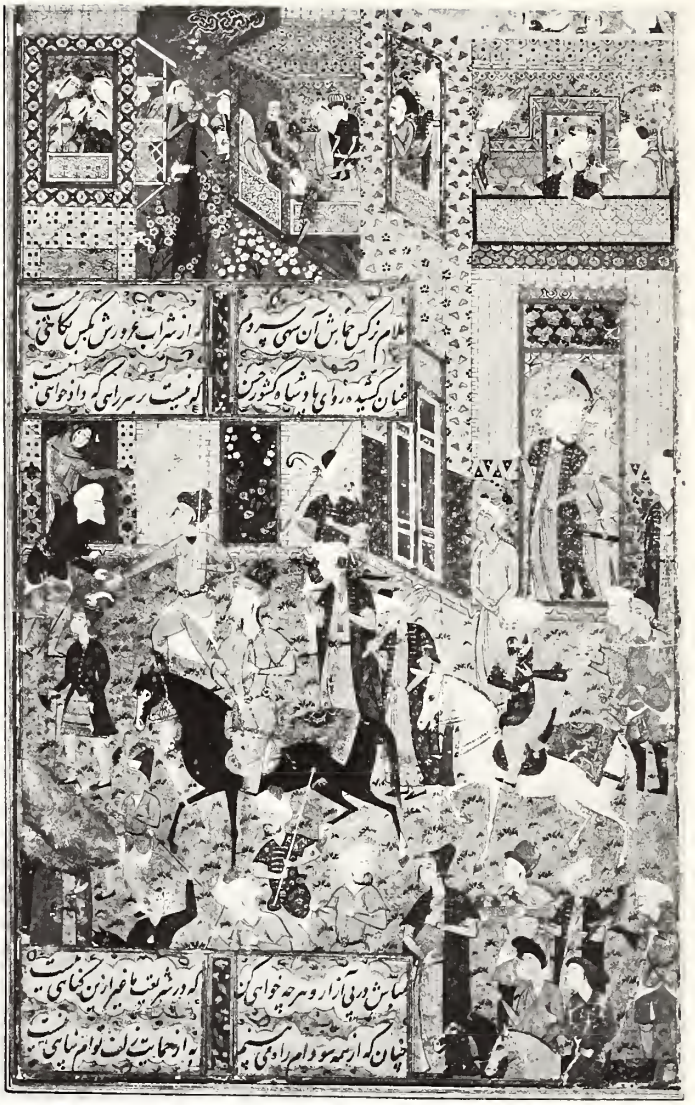
(fols. 8a, 140a; square) Al-Mahdi is he whom you guide. [Repeated]

(fols. 8a, 19a, 38a, 140a; oval) Hope for forgiveness on the day when you strike down mortals, the servant [*abd*] add to his name al-Ghaffar [Abdul-Ghaffar].

(fol. 3a) [An embossed stamp with a geometric design within a wreath of wheat]

COMMENTS

The *Diwan* of Hafiz is among the most celebrated works of Persian literature. Its author, Shamsuddin Muhammad, was born in Shiraz around 1325–26 and died there in 1390. His principal patron appears to have been the Muzaffarid Shah Shuja (r. 1358–84), though Hafiz was out of the shah's favor from 1366 to around 1376. The *Diwan* consists primarily of *ghazals*, though it also contains a few occasional poems (*qit'a*) and quatrains, as well as two *qasidas* and two *mathnawis*.[1] In addition to his talents as a poet, Hafiz was also an accomplished calligrapher, and at least one manuscript that he copied, a *Diwan* of Amir Khusraw Dihlawi dated 1355, has survived.[2]



160 (fol. 38b)

This copy of Hafiz's *Diwan* is bound in a contemporary binding of leather over paper pasteboards with gold block-stamped exterior covers and doublures of gold block-stamping and leather filigree over a multicolored paper ground. The text, which is illuminated throughout, has been remargined. The subjects of the paintings are as follows:

Folio
38b A Princely Procession
114a A Scene in a Tavern
140b A Man Reproaches a Preacher in a Mosque
165a A Polo Match

The colophon of the Arthur M. Sackler Gallery's copy of the *Diwan* of Hafiz identifies the manuscript's scribe as Muhammad al-Qiwam al-Shirazi.

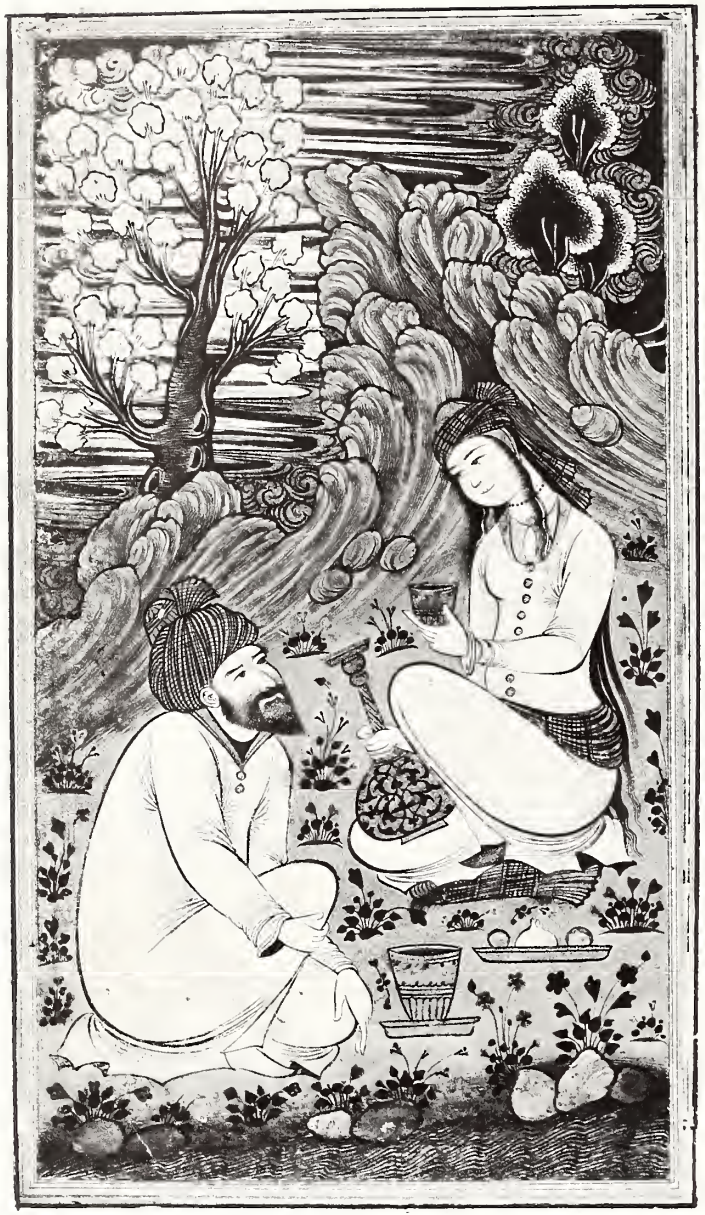
The date A.H. 906 (A.D. 1501–02) given in the colophon most probably should be read as A.H. 960 (A.D. 1552–53) since all of the known manuscripts copied by Muhammad al-Qiwam are from the second and third quarters of the sixteenth century.[3] Moreover, the illumination and illustrations of the *Diwan* are executed in a manner typical of mid-sixteenth-century Persian painting and suggest that it must have been copied around 1550–60. Although the manuscript's colophon does not indicate where the manuscript was produced, it can be attributed to Shiraz, where Muhammad al-Qiwam was known to have worked.[4] In addition, the formal characteristics of the images are painted in a style closely associated with that city. Several of the paintings and illuminations in the manuscript have been pricked for pouncing.

NOTES

1. Rypka 1968, p. 265.
2. Institute of Oriental Studies, Tashkent (no. 2179).
3. Guest 1949, pp. 57–68.
4. This is attested by the colophon of a copy of the *Shahnama* of Firdawsi in the Türk ve İslam Eserleri Müzesi, Istanbul (no. 2233). See also Guest 1949, p. 59.



160 (fol. 140b)



161

Diwan [161]

Hafiz
Iran (Isfahan), A.H. 1069 (A.D. 1658–59)
1 folio from a dispersed manuscript
5 couplets of *nasta'liq*

161 *A Bearded Man and a Woman in a Landscape*

Side B: text
Opaque watercolor, ink, and gold on paper
Page: 26.8 x 18.0 cm
Text: 17.4 x 9.7 cm
S86.0318

PROVENANCE
Indjoudjian, December 19, 1932

PUBLISHED
Indjoudjian, no. 59

COMMENTS
This folio is almost certainly from a dispersed copy of the *Diwan* of Hafiz dated A.H. 1069 (A.D. 1658–59) that originally contained at least eight more paintings.[1] Two of these are inscribed to the mid-seventeenth-century artist Muhammad Ali, who may also have been responsible for this image.[2] At least two more mid-seventeenth-century copies of the *Diwan* of Hafiz, both profusely illustrated, are known: one is in the Chester Beatty Library, Dublin,[3] and the other is in the Topkapı Sarayı Müzesi Kütüphanesi, Istanbul.[4]

NOTES
1. Schulz 1914, pls. 175–85. Four of these are in the Museum des Kunsthandwerkes, Leipzig (B.11.10, B.11.12). For more information on this manuscript, see Rührdanz 1984, no. 34, pp. 110–11.
2. Robinson 1986, p. 131. For more information on Muhammad Ali, see Stchoukine 1964, pp. 51–52.
3. MS. 299. Arberry et al. 1959–62, vol. 3, p. 68.
4. H. 1010

Diwan [162–63]

Hafiz
Iran, 19th century
2 folios from a dispersed manuscript
Standard page: 2 columns of text;
14 lines of *nasta'liq*

162 *A Seated Man with Attendants*

Side B: text
Opaque watercolor, ink, and gold on paper
Page: 24.1 x 14.6 cm
Text: 17.9 x 8.4 cm
Illustration: 10.2 x 8.4 cm
S86.0470

163 *A Prince and a Princess Listen to Musicians*

Side B: text
Opaque watercolor, ink, and gold on paper
Page: 24.1 x 14.3 cm
Text: 17.6 x 8.6 cm
Illustration: 15.1 x 8.6 cm
S86.0471

164 Diwan

Hafiz
India (Kashmir), 19th century
185 folios with 36 paintings and 1 double-page frontispiece (fols. 1b-2a)
Standard page: 2 columns of text;
15 lines of *nasta'liq*
Page: 18.0 x 10.5 cm
Text: 12.6 x 7.0 cm
S86.0486

COMMENTS
The manuscript is bound in a contemporary papier-mâché binding with lacquer painting. The subjects of the paintings are as follows:

Folio
8a Ascent of the Prophet to Heaven
11b A Messenger Brings a Letter
13a Sulayman and Bilqis
14b Garden Scene
23b Court Scene
29a Lover at the Bedside of His Beloved
34a Shirin and Farhad (above)
Layla and Majnun (below)
42a A Lovesick Patient
50b Drinking Scene
55a The Inebriated Turk and the Lover Who Weeps Blood
60b Khusraw Plays Polo
62a Farhad Falls in Love with Shirin
67a Drinking Scene
73b Court Scene
76a Khidr and the Fountain of Life
78b Khusraw and Shirin
81a Majnun Watches Layla in the Camel Litter
84a A Beauty Dances before Khusraw
88b A King and a Courtier
94a A Man Proclaims His Love for the Cupbearer
97b Court Scene with Dara and Iskandar
113b The Execution of al-Hallaj
116b The Lovesick Khusraw
119a A Tavern Interior
123b The Ascetic Is Told to Leave
125b Shirin and Farhad Drink
129b Ayaz Brings Wine to Mahmud of Ghazna
139a Khusraw and Shirin Ride
143a The Cupbearer and the Man Drink
150b Shirin and a Companion in a Garden
159a The Hospitality of Hatim Tay
170a Yusuf before Ya'qub
173a Women Drink in the "Garden of Beautiful Women"
176b The Cupbearer Offers Wine
178a Two Lovers Drink

Majma' al-tawarikh [165–66]

Abdullah b. Lutfullah b. Rashid al-Bihdandi Hafiz-i Abru
Iran (Herat), ca. 1425
2 folios from a dispersed manuscript
Standard page: 1 column of text;
33 lines of *naskh*

165 *Jamshid Enthroned*

Side A: text
Opaque watercolor, ink, and gold on paper
Page: 42.6 x 32.6 cm
Text: 33.1 x 22.5 cm
Illustration: 12.4 x 22.0 cm
S86.0131

PROVENANCE
Emile Tabbagh, May 1935

PUBLISHED
Tabbagh, no. 145, p. 23, pl. XI

166 *Jesus and Sam*

Side B: text
Opaque watercolor, ink, and gold on paper
Page: 42.9 x 33.3 cm
Text: 33.2 x 22.4 cm
Illustration: 13.6 x 22.0 cm
S86.0132

PROVENANCE
Emile Tabbagh, May 1935

PUBLISHED
Tabbagh, no. 144, p. 23, pl. XI

COMMENTS, 165–66
The *Majma' al-tawarikh* (Compendium of History) of Hafiz-i Abru consists of four volumes. The first three were written for the Timurid ruler Shahrukh (r. 1405–47) and are based on the *Jami' al-tawarikh* (Universal History) of the Mongol-period historian Rashiduddin and other earlier texts. The fourth volume, known as the *Zubdat al-tawarikh-i Baysunghuri* (Baysunghur's Select History), is dedicated to Shahrukh's son, Baysunghur (1399–1433), and is divided into two parts: the first deals with the life of Timur (r. 1370–1405) and the second with the reign of Shahrukh to 1427.[1] At least two illustrated copies of the *Majma'* were produced during Shahrukh's reign, presumably at



165



166

Herat: one, with 435 folios and 142 paintings, is dated November 18, 1425, and is in the Topkapı Sarayı Müzesi Kütüphanesi, Istanbul,[2] and the other—from which the folios in the Vever Collection were taken—was dispersed in the West by Emile Tabbagh and Parish Watson during the first decades of the twentieth century. The former, a holograph copy of the manuscript, contains numerous seals of Shahrukh; the latter contains at least one, on the verso of *Shakyamuni Appears to the People after His Death*.[3] Although the manuscript dispersed by Tabbagh and Watson has never been systematically studied, Grube has estimated that it, too, must have contained at least one hundred paintings.[4] The style of its illustrations is extremely close to many of those in the manuscript at the Topkapı Sarayı, and it is likely that they were produced at the same workshop. The horizontal format, simple compositions, squat figures, and rough pigments of these paintings are typical of images used to illustrate historical manuscripts. Another similar manuscript, a copy of Rashiduddin's *Jami' al-tawarikh* in the Bibliothèque Nationale, Paris,[5] is executed in the same style and can also be attributed to Shahrukh's court during the 1420s.

NOTES

1. For more information on this manuscript and Hafiz-i Abru in general, see *Encyclopedia of Islam*, 2d ed., vol. 3, pp. 57–58.

2. H. 1653. Ettinghausen 1955, pp. 30–44.

3. In the Los Angeles County Museum of Art (M73.5.412). Reproduced in Nicholas N. Martinovitch, "Die verloren Handschrift von Rašid al-Din," *Artibus Asiae* 5 (1935): 213–21, pl. 1.

4. Grube 1962, p. 52, where a partial list of the dispersed pages is also given.

5. Suppl. Persan 1113. Stchoukine 1954, pp. 48–51, pls. XLIX–LII.



167 (fol. 2a)

167 MAKHZAN AL-ASRAR

Mawlana Haydar
Copied in Turki by Mir-Ali al-Katib
Iran (Khurasan), A.H. 985(?) (A.D. 1577–78?)
32 folios with 9 paintings and 1 double-page frontispiece (fols. 2b-3a)
Standard page: 2 columns of text; 12 lines of *nasta'liq*
Opaque watercolor, ink, and gold on paper
Page: 32.3 x 20.4 cm
Text: 17.5 x 9.2 cm
S86.0054
Folio 26a reproduced in color, plate 27, *A Jeweler's Eye*

INSCRIPTIONS

(fol. 2a) The book of *Makhzan al-asrar* of Haydar Tilbä, handwriting of Ali al-Katib, the date of the month of Rabi' 1.

(fol. 31a) The book known as *Makhzan al-asrar* by Mawlana Haydar Tilbä was finished by the aid of the munificent Lord, at the hand of the sinful slave Ali al-Katib in the months of the year 98[5?].

SEALS

(fols. 2a, 31a, oval) His slave Muhammad b. Muhammad Rida Mahdi

PROVENANCE

Reza Khan Monif, April 9, 1908

PUBLISHED

BWG, no. 102, p. 103
Exhibition, no. 545a, p. 262

EXHIBITED

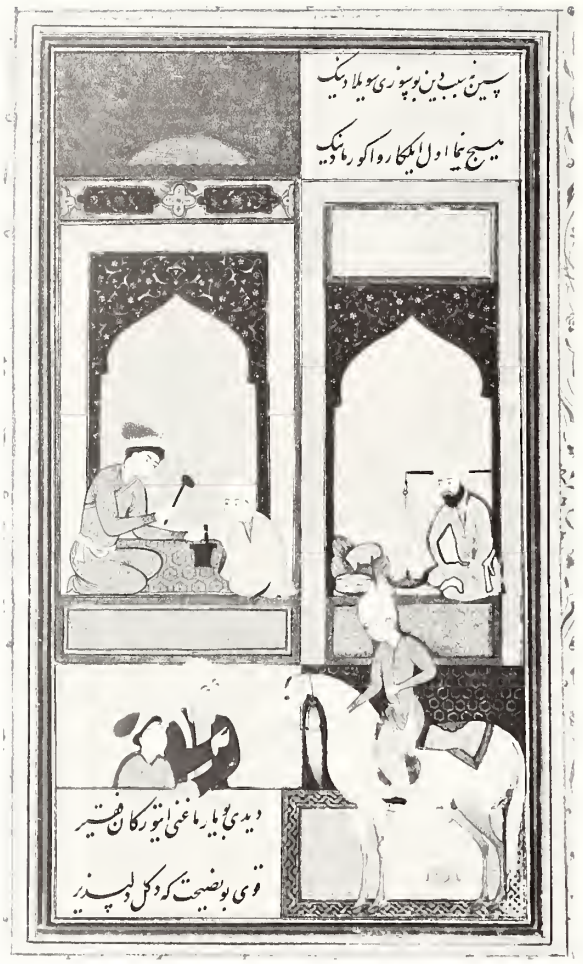
London, 1931, no. 545a

COMMENTS

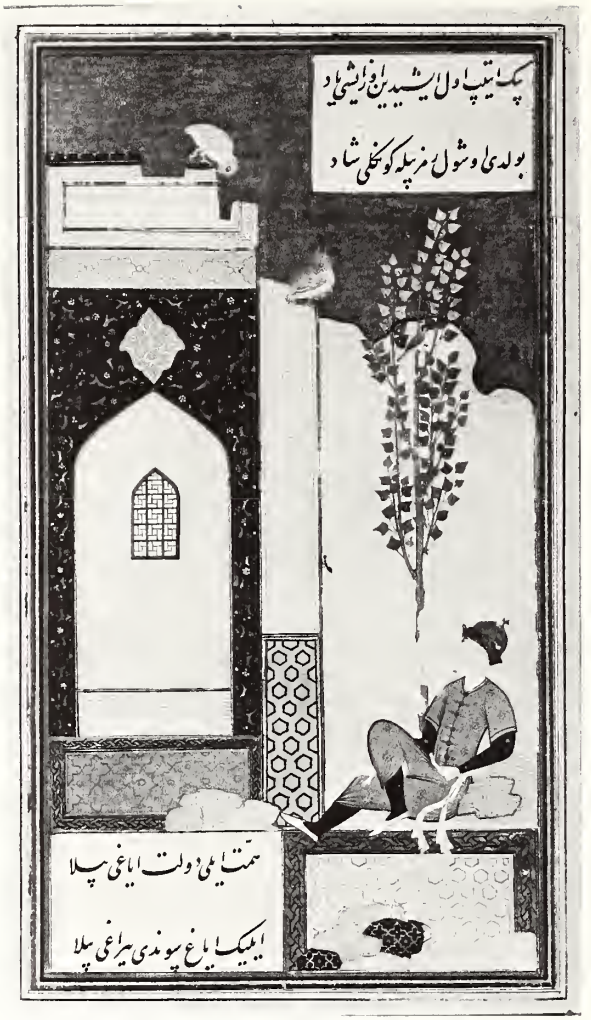
Mir Haydar Khwarazmi Turkiguy (d. 1414?) was the court poet of Timur's grandson Iskandar Sultan (1384–1415) in Shiraz. Haydar's *Makhzan al-asrar*, written in Turki, or Chaghatay Turkish, is loosely based on Nizami's famous poem of the same name. Numerous copies of the manuscript, written in Chaghatay, have survived. The scribe of this copy of the manuscript incorrectly attributed it to Mawlana Haydar Tilbä, a cousin of Mir Ali-Sher Nawa'i who was beheaded by Sultan-Husayn (r. 1470–1506) before 1501.[1]

This copy of the manuscript is bound in a nineteenth-century papier-mâché binding with elaborate lacquer-painted floral designs on the exterior covers and the scenes *Khusraw before Shirin's Palace* (front) and *Bahram Gur Watches Fitna Carry the Cow* (back) on the inner ones. The subjects of the paintings are as follows:

Folio
2a Left-Hand Half of a Double-Page Frontispiece (right-hand half missing)
10a A Horseman Rides through a Bazaar



167 (fol. 10a)



167 (fol. 12a)

12a Timur and the Injured Ant
14a Ya'qub Receives a Message from an Angel
17a Harun and Bahlul in Discussion
19a The Story of the Sufi, the Draper, and the Old Woman
22b The Story of Hatim Tay
24a Sulayman and Bilqis Enthroned
26a Sultan-Mahmud of Ghazna in Discussion with a Dervish

The fine details, broad and relatively flat colors, and simple but clever compositions of the paintings are typical of several late sixteenth-century works associated with Khurasan,[2] such as the four paintings attributed to Farrukh Beg in a copy of the *Khamsa* of Amir Khusraw Dihlawi dated 1571–72.[3] When the manuscript was published by Binyon, Wilkinson, and Gray, its date was incorrectly read as A.H. 908 (A.D. 1502–03).[4] Several folios appear to be missing, as the catchwords between folios 8b-9a and 22b-23a do not coincide.

NOTES

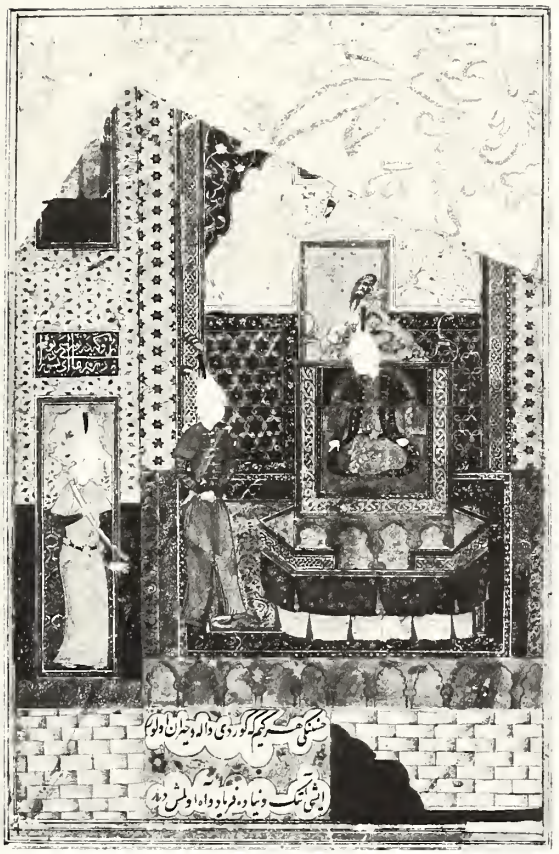
1. Note that the misattribution of this manuscript occurs often.
2. Robinson 1986, p. 101.
3. In Kings College, Cambridge (Pote 153). For a reproduction of one of these, see Skelton 1957, fig. 4.
4. BWG, p. 103.


بار دی و کوردی ایچدا پرقاری
پیاحی پریشان حراسی ساپ سیاری
تیسندا ای کهنه دنی بوریا
نی پسو و ابریق و کفش و عصا

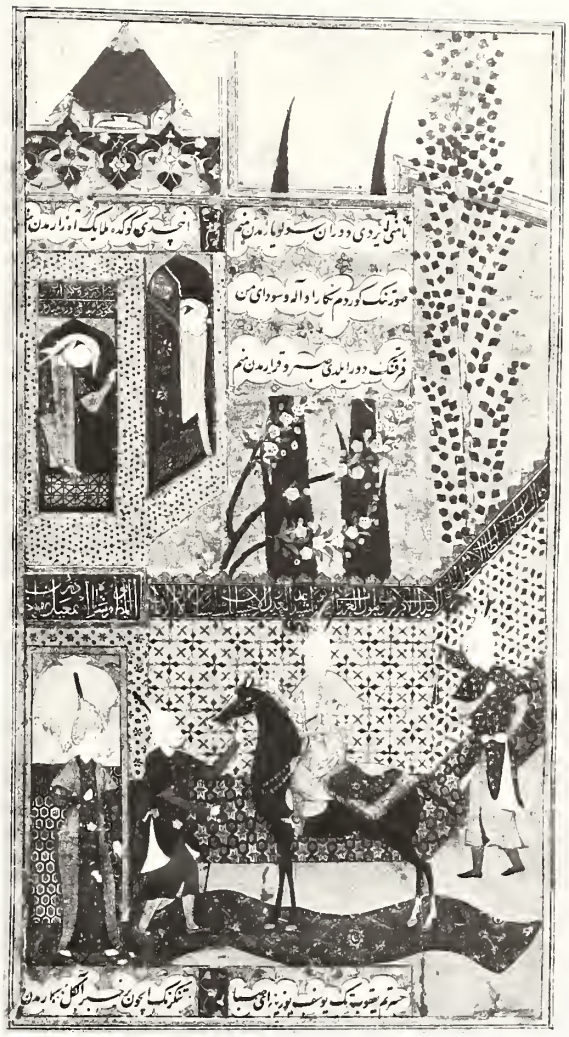
167 (fol. 26a)


جهانی کو رمدم زپا سنگ تک
بو عالم اچی حسن ایا سنگ تک
اولامز دوغروسی جان مائی آپس
قدی حن سروخوش بالا سنگ تک
جوجو بلر چوخ در انسان اچنده
سچ اولمزای پری غلمان سنگ تک

168 (fol. 2a)



168 (fol. 24a)



168 (fol. 23b)

168 Diwan

Shah Isma'il (also known as Khata'i)
Copied in Turki
Iran (Tabriz), ca. 1520
50 folios with 3 paintings
Standard page: 2 columns of text;
12 lines of *nasta'liq*
Opaque watercolor, ink, and gold on paper
Page: 21.8 x 14.0 cm
Text: 15.2 x 7.8 cm
S86.0060
Folio 2a reproduced in color, plate 28,
A Jeweler's Eye

COMMENTS

Shah Isma'il (r. 1501–24), the Shi'ite founder of the Safavid dynasty (1501–1732), was a visionary ruler who wrote a number of poems in a Turkish dialect using the nom de plume of Khata'i. His *Diwan* contains three different kinds of poems: autobiographical, religious, and ordinary lyrics in which secular themes are interwoven with Sufi ideas.[1]

At least eleven copies (including this one) or portions of the manuscript exist.[2] The most complete of these, in the Bibliothèque Nationale, Paris,[3] consists of 83 folios with 253 *ghazals* and three *mathnawis* and was completed in 1541. The copy of the *Diwan* in the Vever Collection is bound in an eighteenth- or nineteenth-century brown leather binding over paper pasteboards with gilt block-stamped designs on the exterior of the covers and doublures of marbleized paper. The manuscript, which has been damaged by

water throughout, is completely remargined. The subjects of the paintings are as follows:

Folio

2a Five Youths in a Landscape
Inscribed:
I have never seen anyone so beautiful as you on the earth, never in this world anyone so gorgeous as you.
Truly, within the garden of the soul there can be no stature so elegant as your tall, erect cypress.
Although there are many beauties among humanity, there is none, O beauty, so radiant as you.

23b A Prince before a Castle
Inscribed (on castle walls): Founder of the Sultanate, the greatest sultan and most just, most noble emperor, liege lord of the kings of the Arabs and Persians, layer of the foundations of justice and munificence, spreader of the carpet of safety and security, Abu'l-Muzaffar Shah Isma'il Bahadur Khan.
Inscribed (over window): Put your head out of the window, for I am as hopeful of [seeing] your eyebrows as one who fasts is for the new moon.

24a A Prince Enthroned Surrounded by Attendants (upper portions of painting missing)

All three of the paintings from this manuscript are distinguished by their finely drawn details, densely patterned compositions, and elongated figures with remarkably small heads and richly textured turbans. Although none of the works is signed, Robinson has attributed them to artist C of the "Houghton" *Shahnama*.[4] The manuscript is defective at its beginning and end, but the style of the paintings and the appearance of Shah Isma'il's titles on folio 23b suggest that it was produced for the shah shortly before his death in 1524.

NOTES

1. Vladimir Minorsky, "The Poetry of Shah Isma'il I," *Bulletin of the School of Oriental and African Studies* 10 (1942): 1025a.
2. Ibid., pp. 1008a-1009a.
3. Suppl. Turc 1307.
4. Robinson 1986, p. 33.

Falnama [169–73]

Ascribed to Ja'far al-Sadiq
Iran (Tabriz or Qazwin), ca. 1550
4 folios and 1 page from a dispersed manuscript
Standard page: 1 column of text; 11 lines of *nasta'liq*

169 *Adam and Eve*

Side B: text
Opaque watercolor, ink, and gold on paper
Page and illustration: 59.7 x 44.9 cm
S86.0251
Reproduced in color, plate 33, *A Jeweler's Eye*

PUBLISHED
Corbin et al. 1938, no. 72, p. 164
Guillaume 1936, p. 135
BWG, no. 213c, p. 145
Exhibition, no. 260a, p. 164
Tentoonstelling, no. 17.2, p. 22

EXHIBITED
Paris, 1938, no. 72
London, 1931, no. 260a
The Hague, 1927, no. 17.2

170 *A Demon Descends upon a Horseman*

Side B: text
Numbered 4 in Persian numerals in upper left cartouche
Opaque watercolor and gold on paper
Page and illustration: 59.3 x 44.8 cm
S86.0252
Reproduced in color, plate 30, *A Jeweler's Eye*

PUBLISHED
BWG, no. 213d, p. 145
Exhibition, no. 260b, p. 164
Tentoonstelling, no. 17.1, p. 22

EXHIBITED
London, 1931, no. 260b
The Hague, 1927, no. 17.1

171 *Ascent of the Prophet to Heaven*

Side B: text
Opaque watercolor and gold on paper
Page and illustration: 58.9 x 44.9 cm
S86.0253
Reproduced in color, plate 31, *A Jeweler's Eye*

PUBLISHED
Corbin et al. 1938, no. 71, p. 164
BWG, no. 213a, p. 145
Exhibition, no. 244a, p. 152
Tentoonstelling, no. 17.3, p. 22



169

EXHIBITED
Paris, 1938, no. 71
London, 1931, no. 244a
The Hague, 1927, no. 17.3

172 *Angels Bow before Adam and Eve in Paradise*

Opaque watercolor and gold on paper
Split and mounted on brown paper
Page and illustration: 59.3 x 44.5 cm
S86.0254
Reproduced in color, plate 32, *A Jeweler's Eye*

PUBLISHED
BWG, no. 213b, p. 145
Exhibition, no. 244b, p. 152
Migeon 1930

EXHIBITED
London, 1931, no. 244b

173 *Joseph Enthroned*

Side B: text
Opaque watercolor and gold on paper
Page and illustration: 59.4 x 44.5 cm
S86.0255
Reproduced in color, plate 29, *A Jeweler's Eye*

COMMENTS, 169–73
The *Falnama* (Book of Divination) is ascribed to the sixth Shia Imam Ja'far al-Sadiq (d. 765).[1] The text, which has not been systematically studied, appears to consist of omens and auguries organized under the names of various prophets.[2] The five paintings in the Vever Collection are from what is now a widely dispersed copy of the manuscript. Twenty additional paintings from this manuscript are known: four are in the Pozzi Collection, Musée d'art et d'histoire, Geneva[3]; four are in a private French collection; three are in the Metropolitan Museum of Art, New York[4]; two are in the Chester Beatty Library, Dublin[5]; and one each is in the Worcester Art Museum, Massachusetts[6]; Los Angeles County Museum of Art[7]; Staatliche Museen, Berlin[8]; the collection of Ralph and Cathy Benkaim; the collection of Prince Sadruddin Aga Khan[9]; a private collection in New England; and the collection of the late Edwin Binney 3rd.[10]

While it is generally agreed that these paintings were produced around 1550, two different sites, Qazwin and Tabriz,[11] have been suggested for their provenance. Stuart Cary Welch, among others, has attributed the paintings to Aqa Mirak and Abdul-Aziz, two leading artists for Shah Tahmasp (r. 1524–76).[12] In addition to the manuscript from which these paintings were taken, at least three other illustrated copies of the text exist: one, with fifty-one paintings, probably copied at Qazwin circa 1575–85, is in the Sachische Landesbibliothek, Dresden[13]; another, with thirty-five illustrations, copied at the Ottoman court circa 1600–1610 and presented to Sultan Ahmed I (r. 1603–17), is in the Topkapı Sarayı Müzesi Kütüphanesi, Istanbul[14]; and a provincial Mughal copy of circa 1700 sold at Sotheby's on May 23, 1986.[15]

Although all of these manuscripts share certain features—such as extremely large dimensions and texts that rarely intrude on the sides of the folios that contain the paintings—there are significant differences among them and it is unlikely that they are from identical texts. Each manuscript, for instance, has its own cycle of illustrations, and their iconography differs even when similar scenes are represented. The depiction of Adam and Eve in the Topkapı Sarayı's *Falnama*, for example, shows the two walking hand in hand in the garden of Eden instead of riding upon a serpent and a peacock. In a similar manner, the painting of Moses and Uj in the Dresden manuscript has the giant kneeling, whereas in the Topkapı Sarayı's copy he is shown standing. For an unillustrated sixteenth-century Ottoman copy of the *Falnama*, see Sotheby's, May 22–23, 1986 (lot 386).

NOTES
1. The manuscript has also been attributed to al-Nishapuri. Grube 1962, p. 83.
2. Welch and Welch 1982, p. 79. For more information on the use of *fal*, or fortune-telling texts, see Rypka 1968, p. 675.
3. Nos. 1971-107/34; 1971-107/35; 1971-107/36; 1971-107/37. Reproduced in color in *Treasures of Islam*, pp. 96–99.
4. Nos. 1935.64.3; 50.23.1; 50.23.2. No. 1935.64.3 is reproduced in color in Ettinghausen et al. 1982, p. 195.
5. MS. 395.
6. No. 1935.16. Reproduced in Grube 1962, no. 61.
7. M.85.237.72. Reproduced in Binney 1973, p. 125.
8. I. 6945. Reproduced in Rührdanz 1984, p. 99.
9. Reproduced in Welch and Welch 1982, p. 80.
10. Has been missing since 1969, when it was stolen from an exhibition at the Corning Museum of Glass, New York.
11. Robinson 1973, p. 124, and Ettinghausen et al. 1982, p. 194, respectively.
12. *Treasures of Islam*, p. 95. For a different opinion concerning the provenance and attribution of these paintings, see J. Michael Rogers's review of the exhibition "Treasures of Islam," in *Burlington Magazine* 127, no. 990 (September 1985): 639.
13. Eb 445. Reproduced, in part, in Rührdanz 1984, pp. 100–101, and Rührdanz 1987, pp. 1–56.
14. H. 1703. For more information on this manuscript, see Stchoukine 1966, pp. 100–101.
15. Lot no. 142, pp. 60–64. The authors are grateful to Nabil Saidi for providing us with color slides of these paintings.



170



171



172



173

174 Diwan

Mawlana Nuruddin Abdul-Rahman Jami
Iran, 2d half 16th century
282 folios with 5 paintings and 1 *sarlawh* (fol. 1b) and 1 *lawh* (fol. 5a)
Standard page: 2 columns of text; 11 lines of *nasta'liq*
Opaque watercolor, ink, and gold on paper
Page: 23.5 x 15.5 cm
Text: 12.0 x 7.8 cm
S86.0049

PROVENANCE
Octave Homberg, June 1931

PUBLISHED
Homberg, no. 91, p. 48

COMMENTS
Mawlana Nuruddin Abdul-Rahman Jami (1414–1492) was one of the most outstanding Timurid (1370–1506) poets of the fifteenth century. Although he was a member of the Sufi order of the Naqshbandi, he also maintained close ties with the court at Herat, often attending literary gatherings sponsored by Mir Ali-Sher Nawa'i.[1] In addition to composing three *diwans* of lyrical poetry and seven romantic and didactic *mathnawis*, Jami also wrote on theology, rhetoric, epistolography, biography, grammar, and mysticism.[2] The three *diwans* known as the *Fatihat al-shabab* (Opening of Youth), the *Wasitat al-iqd* (Middle of the Necklace), and the *Khatimat al-hayat* (End of Life) were completed in 1479–80, 1489, and 1490–91 respectively.[3]

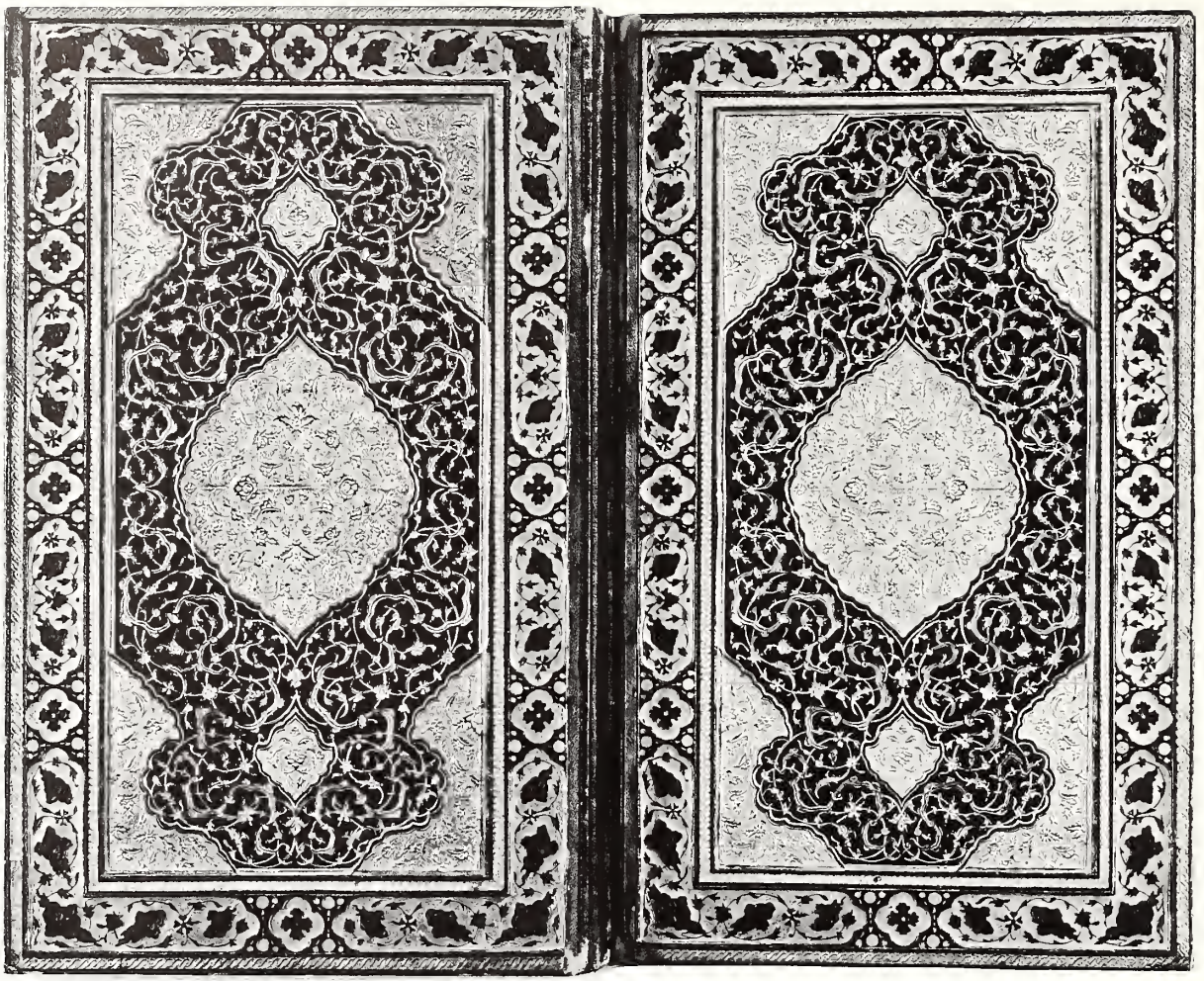
This copy of the *Diwan*, which does not contain a colophon and is missing portions of the text, is bound in a contemporary papier-mâché binding with lacquer-painted exterior covers and doublures with leather filigree on a multicolored paper ground. The five paintings are painted in an archaistic manner over the text and were probably added to the manuscript during the nineteenth century. Their subjects are as follows:

Folio
51a A Prince and Attendants
91a A Prince Enthroned before a Palace
155a Two Figures Converse in a Courtyard
204b Yusuf in Chains
256b A Princess by a Stream

NOTES
1. For a detailed discussion of Jami's literary activities, see Subtelny 1979.
2. Rypka 1968, p. 286; Browne 1928, vol. 3, p. 507.
3. Browne 1928, vol. 3, pp. 515–16.



174 (fol. 91a)



175 (binding)

175 Lawa'ih

Jami
Copied by Mir-Ali al-Katib for the treasury of Durmish Khan
Iran (Herat?), ca. 1521–25
25 folios with 1 double-page painting and 1 *sarlawh* (fol. 2b)
Standard page: 2 columns of text; 14 lines of *nasta'liq*
Opaque watercolor, ink, and gold on paper
Page: 29.0 x 17.6 cm
Text: 15.2 x 7.9 cm
S86.0038

INSCRIPTIONS
(fol. 1a, in Turkish)
The "History" of Mulla Jami
Illustrated "History" of Mulla Jami
Illustrated *Lawa'ih*

(fol. 25a) Written by this sinful slave Ali al-Katib. May God forgive his sins and disregard his faults. Written for the treasury of Nawwab Durmish Khan.

PUBLISHED
Exhibition, no. 120g, p. 79

EXHIBITED
London, 1931, no. 120g

COMMENTS
The *Lawa'ih* (Effulgences of Light) is a mystical treatise written in prose but with numerous quatrains. It is divided into thirty sections, or "flashes."[1] This copy of the manuscript is bound in an extremely fine late sixteenth-century gold block-stamped leather binding over paper pasteboards with doublures of leather filigree on a multicolored paper ground. The subjects of the paintings are as follows:

Folio
1b Bahram Gur and the Princess in the Red Pavilion
2a Bahram Gur and the Princess in the Black Pavilion

The paintings are executed in a style typical of mid-sixteenth-century northeastern Iranian painting and were probably bound into the manuscript around 1560. Durmish Khan Shamlu, the patron of this copy of the *Lawa'ih*, was a senior Qizilbash commander for Shah Isma'il I (r. 1501–24). He held a favored position at the shah's court, as his father was one of Isma'il's close companions (*ahl-i ikhtisas*) and his mother was the shah's sister.[2] Durmish Khan served as the shah's master of ceremonies (*eshik aqasi*) and in 1517 became the guardian of Isma'il's second son, Sam Mirza. Four years later he was forced by one of his rivals at the court to take up the governorship of Herat,[3] where he died in 1525.[4]

Ali al-Katib, or Mir-Ali al-Katib as he is also known, the copyist of this manuscript, was a noted calligrapher who worked at Herat until he was compelled to move to Bukhara after the Shaybanid (1500–1598) capture of the city in 1529.

NOTES

1. For more information on this text, see Browne 1928, vol. 3, pp. 447–48.
2. Savory 1980, p. 41.
3. Ibid., p. 48.
4. *CHI*, vol. 6, p. 236. See also chapter 1 of Schmitz 1981 for a discussion of Durmish Khan and the Shamlu rulers of Herat in general.

Salman u Absal [176]

Jami
Iran, 16th century
1 folio from a dispersed manuscript
Standard page: 4 columns of text;
21 lines of *nasta'liq*

176 *Folio of Text*

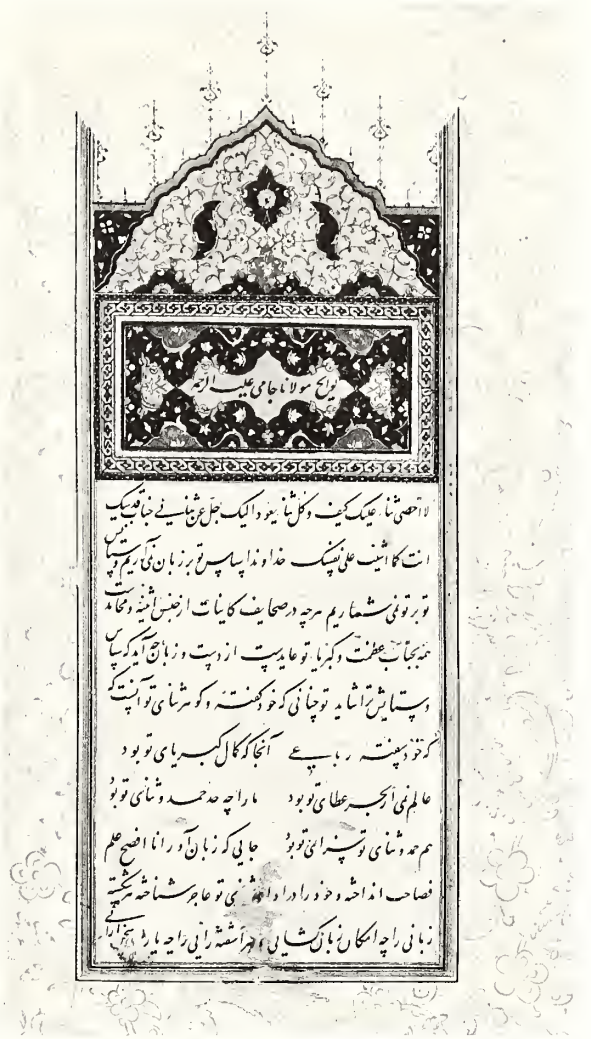
Ink and gold on paper
Page: 32.4 x 30.0 cm
Text: 20.3 x 13.0 cm
S86.0376

INSCRIPTION

(side B, stenciled in margin) The library of the Khan of high merit

COMMENTS

Khan-i Alishan, an Uzbek title meaning the Magnificent Khan, could have been used by any of the Shaybanid (1500–1598) rulers of Central Asia. The same title, also stenciled, appears in the margin of checklist number 48.



175 (fol. 2b)



177 (fol. 66a)

177 Silsilat al-dhahab

Jami
Copied by Isma'il b. Ibrahim al-Astarabadi
Iran (Tabriz?), A.H. 956 (A.D. 1549–50)
146 folios with 4 paintings and 1 *sarlawh* (fol. 1b) and 1 *lawh* (fol. 121b)
Standard page: 2 columns of text with 22 lines of *nasta'liq*; 1 marginal column written diagonally with 26 lines of *nasta'liq*
Opaque watercolor, ink, and gold on paper
Page: 25.6 x 16.7 cm
Text: 17.8 x 10.5 cm
s86.0044
Folio 66a reproduced in color, plate 34, *A Jeweler's Eye*

INSCRIPTIONS

(fol. 68a) Corrected from the copy not available to the hideous Shi'a. Abd al-Ghani al-Hanafi al-Sunni [A.H.] 1285 [A.D. 1868–69].

(fol. 82a) Corrected from the copy not seen by the eye of the heretic, the hideous Shi'a. Written by Abd al-Ghani, the grammarian, prayer for friends [A.H.] 1285 [A.D. 1868–69].

(fol. 85a) [The writer recommends the placing together of a number of articles, such as pearls, pepper, carnations, white rock candy, and agates within a piece of cloth. A prayer is given. Whoever recites the prayer will have the object of his desire fall in love with him immediately.]

(fol. 105b) Written by Abdul-Ghani

(fol. 119a, in margins) Corrected by the servant of science Abdul-Ghani al-Zalum b. al-Hajj Muhammad Efendi al-Naqshbandi, the grammarian, for the sake of the owner of the book. God has knowledge. Glory be to him. From the book untouched by the heretic Shi'ite [A.H.] 1285 [A.D. 1868–69].

(fol. 121a) [The text mentions that on Monday the 4th of the month of Jumada I, someone (illegible) was enthroned. It follows with good wishes.] Written in the month of Jumada II in the year [A.H.] 1038 [A.D. 1628–29]. [Note that Shah Safi I was enthroned in A.H. 1038.]

(fol. 128b) Corrected by Abdul-Ghani for the sake of a prayer from the owner of the book as a refutation to the libertines, those who corrupted the text of the word of God. We are God, and unto Him we shall return. O God, take vengeance upon them. Amen. [A.H.] 1285 [A.D. 1868–69].

(fol. 146a) This book was finished by the hand of the poor Isma'il b. Ibrahim al-Astarabadi. May God forgive the two of them in the year [A.H.] 956 [A.D. 1549–50].

PROVENANCE

Octave Homberg

COMMENTS

Jami's seven *mathnawis* are usually called the *Haft awrang* (Seven Thrones). The first poem is the *Silsilat al-dhahab* (Chain of Gold), which was completed in 1485. Dedicated to the Timurid (1370–1506) ruler Sultan-Husayn (r. 1470–1506), the poem contains seventy-two hundred couplets divided into three chapters or books that discuss various religious, philosophical, and ethical issues.[1] This copy of the poem is bound in a contemporary papier-mâché binding with painted lacquer designs that are now severely damaged. The subjects of the paintings are as follows:

Folio

66a Imam Zaynul-Abidin Visits the Ka'ba
Inscribed (on Ka'ba):
Circumambulation of the Ka'ba became incumbent on everyone
Since it was there that Ali b. Abi Talib came into existence
Inscribed (on doorway): And whosoever entereth it is safe. [From Sura III: 97]



177 (fol. 84a)

84a Two Youths by a Stream
102b Layla Visits Majnun in the Wilderness
139a Sultan-Mahmud Blinds the Cruel Man from Shiraz

Three of the manuscript's paintings (fols. 66a, 102b, and 139a) are contemporary with it and executed in a manner typical of mid-sixteenth-century work from Tabriz. The sensitive drawing of the faces, the careful attention to detail, and the lively gestures of many of the figures, for example, are clearly related to many of the paintings from the British Library's *Khamsa* of Nizami copied for Shah Tahmasp between 1539 and 1543.[2] The fourth painting (fol. 84a) was executed in a manner characteristic of early seventeenth-century Isfahani work and was probably added to the manuscript around 1600. Several corrections have been made to the text by Abd al-Ghani al-Hanafi al-Sunni (fols. 68a, 82a, 104b, 119a, 128b) and are dated A.H. 1285 (A.D. 1868–69).

NOTES
1. For more information on this poem, see Browne 1928, vol. 3, pp. 516–23.
2. S. C. Welch 1979, pp. 134–66.

TUHFAT AL-AHRAR [178]

Jami
Iran, 16th century(?)
1 page from a dispersed manuscript
2 columns of text; 7 lines of *nasta'liq*

178 *Sarlawh and Lines One through Seven of the Text*

Numbered 204 in pencil
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 24.9 x 15.8 cm
Text: 8.5 x 7.1 cm
Illustration: 6.8 x 7.2 cm
S86.0356

COMMENTS
The *Tuhfat al-ahrar* (Gift of the Free) is the third poem of Jami's *mathnawis*. Completed in 1481, the poem contains a number of didactic and moral stories, one of which is addressed to Jami's four-year-old son, Yusuf Diyauddin. According to the poem's preface, it was inspired by the *Makhzan al-asrar* of Nizami and the *Matla' al-anwar* of Amir Khusraw Dihlawi.[1]

NOTE
1. Browne 1928, vol. 3, pp. 526–27.



179 (fol. 41a)

179 Tuhfat al-ahrar

Jami
Copied by Sultan-Muhammad Nur al-Katib
Iran, Bukhara, A.H. 921 (A.D. 1515–16)
65 folios with 3 paintings and 1 *sarlawh* (fol. 1b)
Standard page: 2 columns of text;
15 lines of *nasta'liq*
Opaque watercolor, ink, and gold on paper
Page: 24.3 x 15.9 cm
Text: 13.9 x 6.5 cm
S86.0052

INSCRIPTIONS

(fol. 1a) On the twenty-ninth[?] of Bahman equivalent to the . . . of Ramadan, the year [A.H.] 1014 [A.D. January 1606] entered the library of the supplicant at the divine court, Nuruddin Jahangir b. Akbar Padishah.

On the twenty-first of the month of Jumada II [this manuscript] was seen.

In the year [A.H.] 1069 [A.D. 1658–59, on] the date of the 11th[?] of the holy month of Muharram [October] this manuscript was seen.

(fol. 65a) In the splendid city of Bukhara in the months of the year [A.H.] 921 [A.D. 1515–16]. Written by the sinful servant Sultan-Muhammad Nur al-Katib. May God forgive his sins and disregard his faults.

SEAL

(fol. 1a, circular) [Illegible]

PUBLISHED

Migeon et al. 1903, no. 821, p. 104

EXHIBITED

Paris, 1903, no. 821

COMMENTS

This copy of the poem is bound in a later leather binding over paper pasteboards with gold block-stamped exterior covers that are now badly worn. On folio 1a is a faded inscription written by the Mughal emperor Jahangir (r. 1605–27), below which are several illegible Mughal seals and inscriptions, one of which is dated A.H. 1069 (A.D. 1658–59). The subjects of the paintings are as follows:

Folio

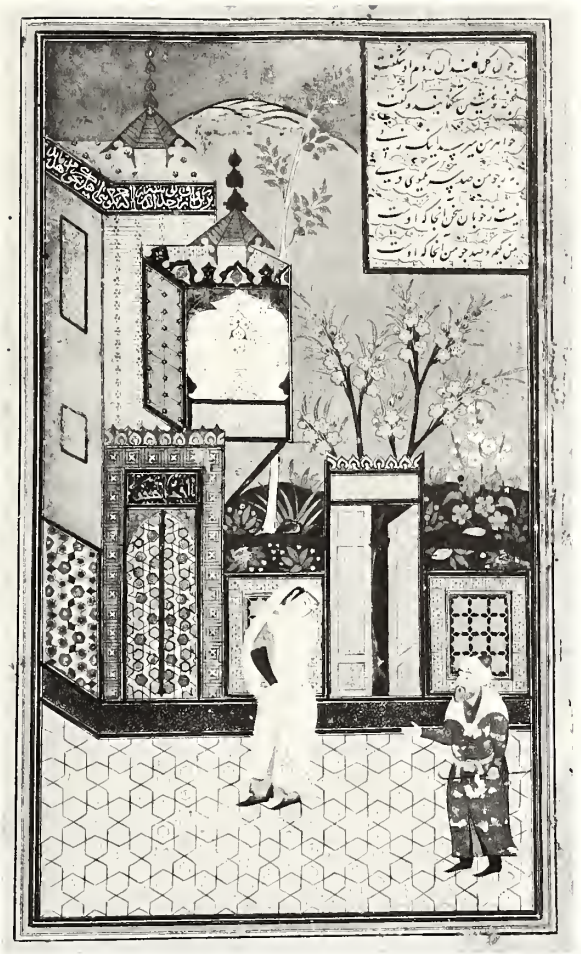
41a People Cry Out as They Watch the Tortoise Travel through the Sky with Ducks

58b Yusuf Is Presented with a Mirror by the Traveler from Canaan
Inscribed below painting: Work of Shaykhzada from beginning to end

59a The Lover Who Was Beguiled by the Beloved to Search for Another and Thereby Lost the Beloved
Inscribed (on architecture):
They have inscribed in gold upon this emerald arch
That nothing save the beneficence of the generous shall remain.
[From the *Diwan* of Hafiz]

The paintings are executed in a manner typical of mid-sixteenth-century Bukharan work and were probably added to the manuscript around 1560 presumably during a rebinding of the text. They have been inserted into the manuscript without regard to the location of the stories they depict. *Yusuf Is Presented with a Mirror,* for instance, should be between folios 27 and 28. Among the many close parallels to these images are those in two other copies of Jami's *Tuhfat al-ahrar* made for Abu'l-Ghazi Abdullah, the Shaybanid ruler of Bukhara from 1557 to 1598; one is dated A.H. 955 (A.D. 1548–49)[1] and the other A.H. 971 (A.D. 1563–64).[2]

Shaykhzada, whose name is inscribed on folio 58b, worked for Shah Tahmasp at Tabriz before emigrating to Bukhara during the late 1520s or early 1530s.[3] The painting, however, does not appear to be by the master. The faces of the figures, with their generalized



179 (fol. 59a)

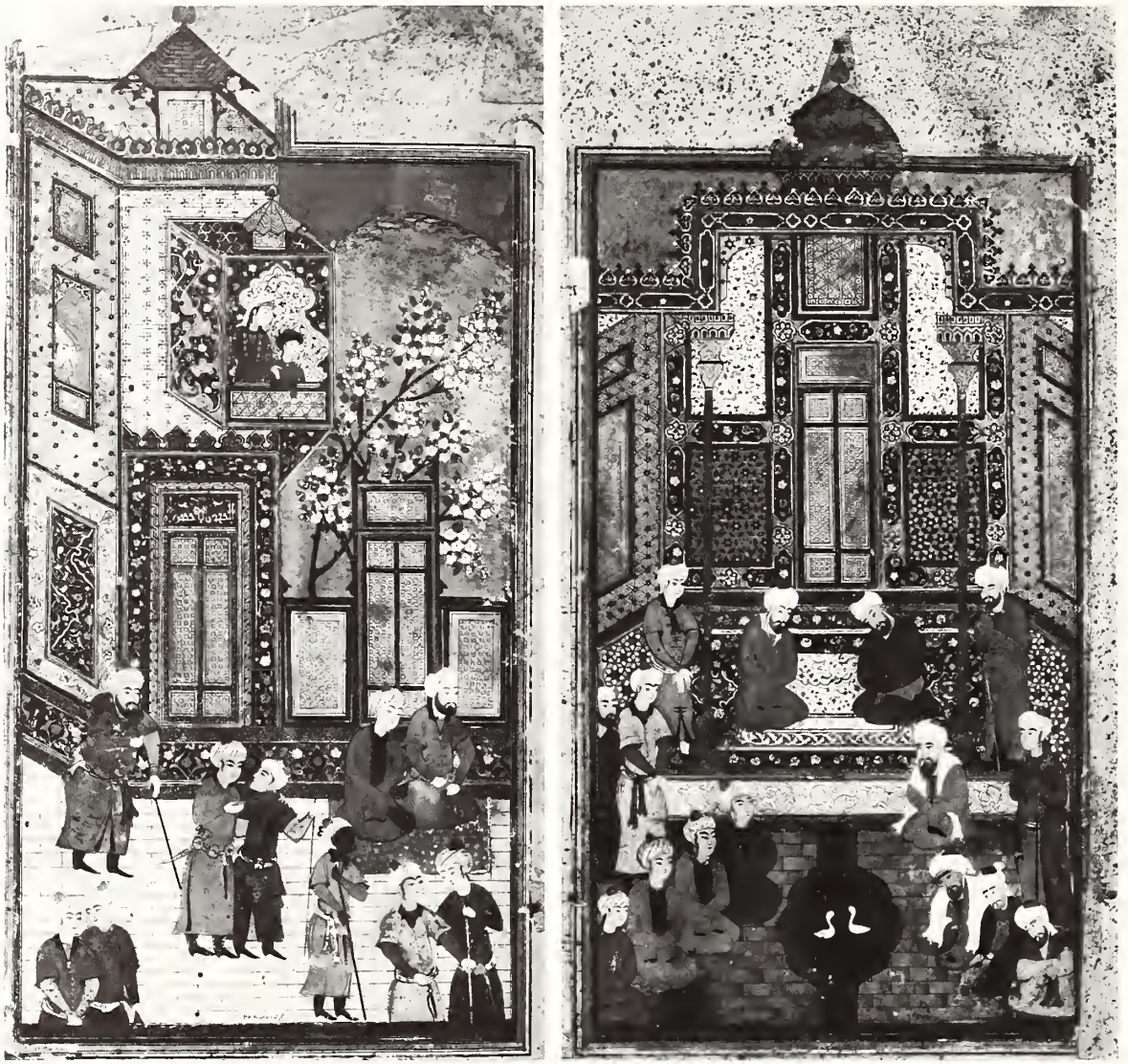


179 (fol. 58b)

features and relatively lifeless bodies, as well as the sketchy details of much of the scene, contrast with the precise and engaging work normally associated with Shaykhzada, such as his painting of a scene in a mosque from a *Diwan* of Hafiz dated A.D. 1526–27[4] or his double-page painting in a copy of the *Haft manzar* of Hatifi dated A.D. 1537–38.[5]

NOTES

1. Arberry et al. 1959–62, vol. 2, MS. 215.
2. A. Welch 1972–78, vol. 4, pp. 63–71.
3. Dickson and Welch 1981, vol. 1, pp. 38–40.
4. S. C. Welch 1976, p. 64.
5. Dickson and Welch 1981, vol. 1, figs. 41–42.



180 (fols. 1b–2a)

180 Tuhfat al-ahrar

Jami
Iran (Bukhara), ca. 1540
78 folios with 4 paintings (1 double page) and 1 *sarlawh* (fol. 2b)
Standard page: 2 columns of text; 13 lines of *nasta'liq*
Opaque watercolor, ink, and gold on paper
Page: 28.2 x 18.1 cm
Text: 20.5 x 11.4 cm
S86.0046

INSCRIPTIONS
(fol. 78b) The date of the 9th of Isfand . . . in the year 49[?] was seen

Tenth of Adhar of the year . . . was seen

The 21st of Jumada II in the year [A.H] 1069 [A.D. March 16, 1659] was seen

SEALS
(fol. 78b, circular) [Illegible]

PROVENANCE
Octave Homberg, June 1931

PUBLISHED
Corbin et al. 1938, no. 69, p. 163
Homberg, no. 88, p. 47, pl. XXXIX

EXHIBITED
Paris, 1938, no. 69

COMMENTS

The manuscript is bound in a contemporary leather binding over paper pasteboards with gold block-stamped exterior covers and doublures of gold block-stamping and leather filigree over a multicolored paper ground. The pages of the manuscript are mounted in varicolored borders decorated with floral designs in gold and with inlaid medallions. The subjects of the paintings are as follows:

Folio

1b-2a A Palace Scene with a Pavilion and a Courtyard
Inscribed on bottom of both paintings to Mahmud Mudhahhib

34a Yusuf Is Presented with a Mirror by the Traveler from Canaan

49b People Cry Out as They Watch the Tortoise Travel through the Sky with Ducks

70a The Lover Who Was Beguiled by the Beloved to Search for Another and Thereby Lost the Beloved
Inscribed (on architecture):
They have inscribed in gold upon this emerald arch
That nothing save the beneficence of the generous shall remain.
[From the *Diwan* of Hafiz]

Although only the double-page frontispiece (the right-hand half of which has been remargined) is inscribed to Mahmud Mudhahhib, folios 49b and 70a can also be attributed to him on the basis of the similarly rendered figures, with their slightly awkward bodies, simply drawn garments, and delicate faces. Mahmud Mudhahhib, who was active in Bukhara during the 1540s and 1550s,[1] painted in a manner derived from late fifteenth-century Timurid painting at Herat.[2] All of the paintings in the manuscript are based on standard compositions associated with Bukharan ateliers: folios 34a, 59b, and 70a, for example, are almost identical to folios 58b, 41a, and 59a from another copy of Jami's *Tuhfat al-ahrar* (no. 179), dated 1515–16.

The colophon of the manuscript (fol. 78a) has been painted out, but a number of illegible seals and inscriptions are on the verso of the folio.

NOTES

1. For a partial list of Mahmud Mudhahhib's works, see Gray 1979, pp. 264–70; BWG, p. 122.

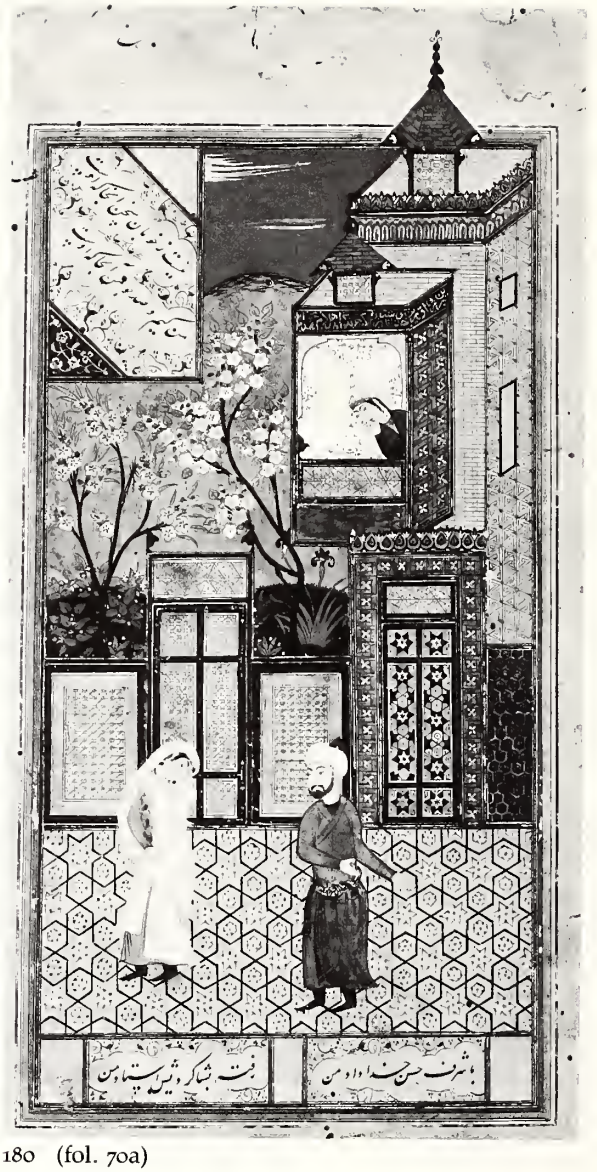
2. Gray 1979, p. 268.



180 (fol. 34a)



180 (fol. 49b)



180 (fol. 70a)

181 Tuhfat al-ahrar

Jami
Copied by Baba Mirak al-Katib al-Tashkandi
Iran (Bukhara), end of A.H. Muharram 966 (A.D. November 1558)
59 folios with 2 paintings (1 double page) and 1 *sarlawh* (fol. 2b)
Standard page: 2 columns of text; 14 lines of *nasta'liq*
Opaque watercolor, ink, and gold on paper
Page: 20.7 x 13.9 cm
Text: 13.3 x 6.7 cm
S86.0040
Folios 1b–2a reproduced in color, plate 35, *A Jeweler's Eye*

INSCRIPTIONS

(fol. 1a) *Tuhfat al-ahrar* of Mulla Abdul-Rahman Jami entered the library of his gracious highness the prince, the most glorious, the great Nayibal-Saltana. May God prolong his life and glory . . . during the year [A.H.] 1260 [A.D. 1844–45]. One thousand two hundred and sixty of the Hegira, prayer upon his pure descendant. Written by Riza-Quli, the servant of his majesty . . .

From beginning to end is gilted

(fol. 59a) The book was finished at the end of the holy month of Muharram in the year [A.H.] 966 [A.D. November 1558] by the hand of the poor sinful Baba Mirak al-Katib al-Tashkandi. May God forgive his sins and disregard his faults.

SEALS

(fol. 1a, square) From the God of both worlds, gift of Mustafa Harawi [A.H.] 1180 [A.D. 1766–67]

(fol. 59a, oval) [Illegible]

(square) From the God of both worlds, gift of Mustafa Harawi . . .

PROVENANCE

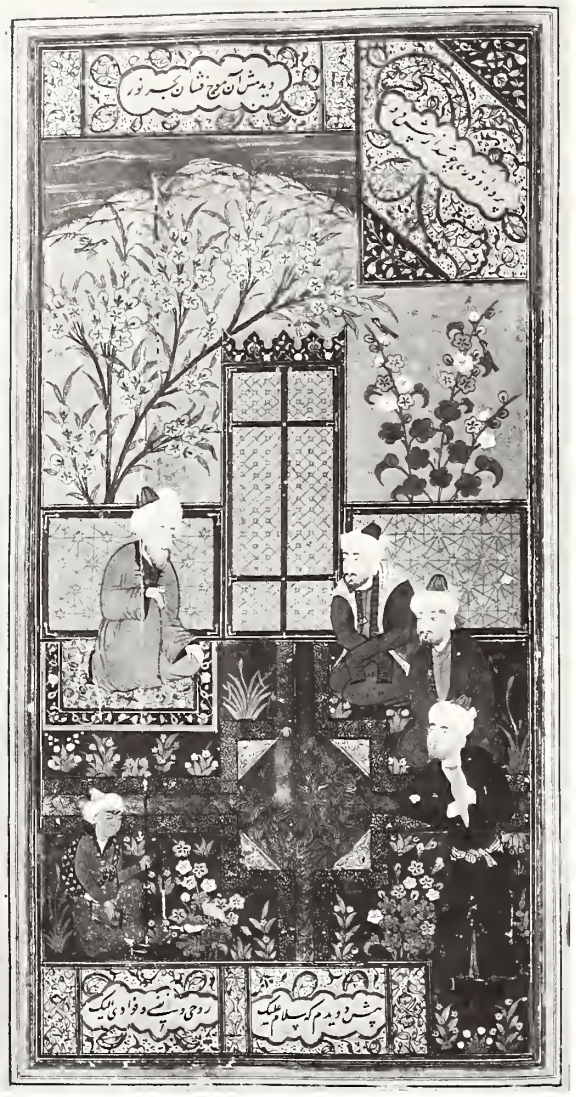
Tony Smet, 1912

PUBLISHED

BWG, no. 112, p. 125, pl. LXXVIII a
Exhibition, no. 724f, p. 298
Grousset 1931, vol. 1, fig. 275, p. 363
M&V, vol. 1, no. 89, pl. LXX



181 (fols. 1b–2a)



181 (fol. 25a)

EXHIBITED

London, 1931, no. 724f
Paris, 1912, no. 89

COMMENTS

This copy of the poem is bound in a nineteenth-century papier-mâché binding with lacquer-painted floral designs and doublures. The pages of the manuscript are mounted in borders of various colors with finely painted arabesques in gold. The subjects of the paintings are as follows:

Folio

1b-2a A Prince and a Princess Seated on a Carpet in a Golden Landscape

25a A Disciple Goes to a Sufi Cloister in Search of the Master

Both the double-page frontispiece and *A Disciple Goes to a Sufi Cloister in Search of the Master* have been inserted into the manuscript. The former, painted in a style characteristic of Bukharan work of the second quarter of the sixteenth century, is from a copy of the *Diwan* of Hafiz.[1] The latter, folio 25a, is executed in a manner typical of Bukharan work of the 1550s–60s. The poem on the double-page frontispiece can be translated as follows:

The rose is not happy without the beloved's face; spring is not enjoyable without wine.
The meadow of grass and walking through the garden are not enjoyable without the rose-cheeked [beauty].
The dance of the cyprus and the movement of the rose are not enjoyable without the sound of the nightingale.
Garden and roses are delightful, and yet they are not enjoyable without the conversation of the beloved.
Though the sweet-lipped, rose-figured beloved [is fine],
[Life] is not enjoyable without a kiss and a hug.
The soul is a worthless coin, O Hafiz:
It is not worthy to be strewn in the path [of the beloved].

NOTE

1. It is extremely close in style, for instance, to several of the paintings in the *Mihr u Mushtari* of Assar dated A.H. 929 (A.D. 1522–23) in the Freer Gallery of Art, Washington, D.C. (32.3), and the *Gulistan* of Sa'di dated A.H. 954 (A.D. 1547–48) in the Bodmer Foundation, Geneva. For reproductions of some of the paintings from these manuscripts, see Gray 1979, pp. 252, 256–57.

Tuhfat al-ahrar [182]

Jami
Iran, 17th century(?)
1 folio from a dispersed manuscript
Standard page: 2 columns of text;
15 lines of *nasta'liq*

182 *Folio of Text*

Opaque watercolor, ink, and gold on paper
Page: 27.9 x 17.6 cm
Text: 13.4 x 6.3 cm
S86.0386

Yusuf u Zulaykha [183]

Jami
Iran, 16th century
1 page from a dispersed manuscript
2 columns of text; 9 lines of *nasta'liq*

183 *Sarlawh and Nine Couplets from the Poem*

Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 25.8 x 16.0 cm
Text: 9.3 x 7.3 cm
Illumination: 8.7 x 7.3 cm
S86.0359

COMMENTS
Yusuf u Zulaykha, the fifth poem of Jami's *mathnawis*, was completed in 1483. Based on Sura XII of the Koran ("Joseph"), the poem deals with the relationship between corporeal and divine love.

Yusuf u Zulaykha [184]

Jami
Iran, 16th century(?)
1 page from a dispersed manuscript
2 columns of text; 10 lines of *nasta'liq*

184 *Ten Couplets from the Poem*

Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 27.1 x 16.3 cm
Text: 12.9 x 6.8 cm
S86.0330



185

Yusuf u Zulaykha [185–86]

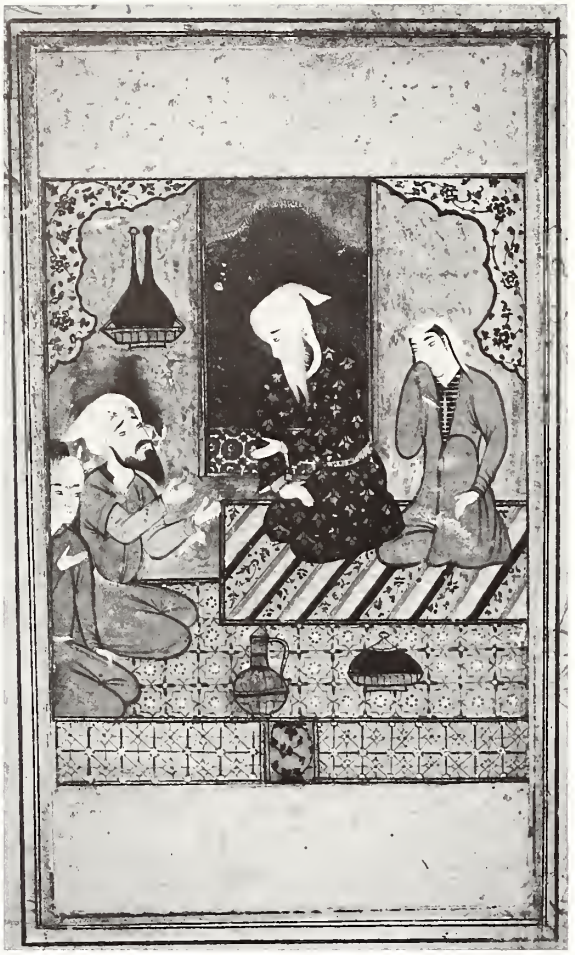
Jami
Iran (Mashhad?), ca. 1560–70
2 paintings from a dispersed manuscript

185 *Zulaykha and Her Maids in a Landscape*

Opaque watercolor and gold on paper
Trimmed and mounted on a later page
Page: 22.2 x 12.9 cm
Text: 12.7 x 7.6 cm
Illustration: 9.8 x 7.6 cm
S86.0152

PROVENANCE
Moussa, 1922

PUBLISHED
Moussa sale catalogue, 1922, no. 111



186

186 *Zulaykha and an Elderly Man Listen to a Conversation*

Opaque watercolor and gold on paper
Trimmed and mounted on a later page
Page: 22.0 x 13.0 cm
Text: 12.4 x 7.0 cm
Illustration: 8.8 x 7.0 cm
S86.0153

PROVENANCE
Moussa, 1922

PUBLISHED
Moussa sale catalogue, 1922, no. 111

COMMENTS, 184–85
Although the manuscript from which these paintings were removed can no longer be identified, they are extremely close in style to the paintings from another copy of Jami's *Yusuf u Zulaykha*, dated A.H. 957 (A.D. 1550–51), in the John Rylands Library, Manchester.[1] Robinson has attributed this manuscript (and by extension these illustrations) to Mashhad,[2] though both the drawing of the figures and the articulation of the landscapes are typical of mid to late sixteenth-century painting associated with Qazwin.[3]

NOTES
1. Reproduced in Robinson 1980, nos. 681–85, pp. 242–43. Robinson (1986, p. 85) attributes the Vever paintings to the same hand as those in the Rylands manuscript, though there are a number of subtle differences between the two, such as the way the eyes are drawn and the faces colored.
2. Robinson 1980, p. 243.
3. Such as the paintings from the dispersed *Shahnama* possibly commissioned by Shah Isma'il II on his accession and dated 1576–77. For a reconstruction of the manuscript, see Robinson 1976a, pp. 1–8.

187 Yusuf u Zulaykha

Jami
Iran (Qazwin?), ca. 1565–70
175 folios with 3 paintings and 1 *sarlawh* (fol. 1b)
Standard page: 2 columns of text; 12 lines of *nasta'liq*
Opaque watercolor, ink, and gold on paper
Page: 20.3 x 12.9 cm
Text: 12.4 x 6.0 cm
S86.0055

INSCRIPTIONS

(fol. 1a; upper) Acquired by the sinful slave Halabizada Isma'il Asim. May God save him and his progenitors. . . . al-Mahmud Muhammad blessings of God the exalted and peace be upon him. Jalal year [A.H.] 1167 [A.D. 1753–54].

(lower)
[Attributed to] Waqari Yazdi
For Pious ones there is no benefit except baseness in exile.
Teeth are more precious than pearls provided they are still in the mouth.

(fol. 175a) The book was finished by the aid of the munificent Lord and . . . [giver] of justice and divine guidance.

SEAL

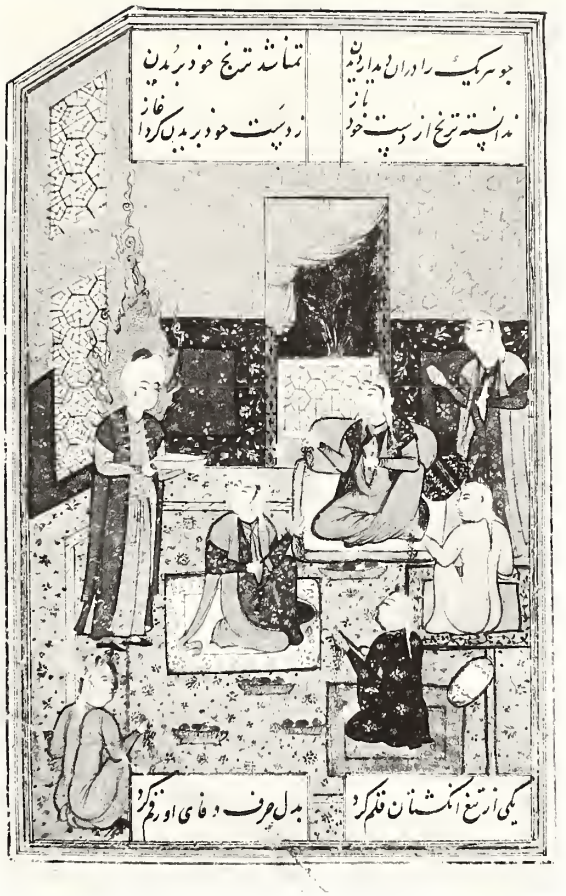
(fol. 175a, oval) O Abu'l-Hasan, help me.

COMMENTS

The manuscript is bound in a contemporary papier-mâché binding with lacquer-painted exterior covers that are now badly worn. The subjects of the paintings are as follows:

Folio
73a Yusuf Sold as a Slave
94b Zulaykha's Maids Entertain Yusuf in the Garden
118a Egyptian Women Cut Their Hands at the Sight of Yusuf's Beauty

A fourth painting, never executed, was presumably planned for folio 52a, where a blank space has been left in the text.



187 (fol. 118a)



188

Yusuf u Zulaykha [188]

Jami
Iran (Shiraz), ca. 1570–80
1 page from a dispersed manuscript

188 *Zulaykha Bound by the Golden Chain*

Opaque watercolor, ink, and gold on paper
Mounted on an album page
Page: 48.7 x 33.3 cm
Illustration: 15.2 x 9.0 cm
Illumination: 28.2 x 22.3 cm
S86.0205

PROVENANCE
Reza Khan Monif, November 7, 1911

Yusuf u Zulaykha [189–90]

Jami
Iran (Khurasan), ca. 1575
2 folios from a dispersed manuscript
Standard page: 2 columns of text;
12 lines of *nasta'liq*

189 *Potiphar and Zulaykha Enthroned*

Side A: text
Opaque watercolor, ink, and gold on paper
Page: 28.0 x 18.8 cm
Text: 20.1 x 11.8 cm
Illustration: 20.1 x 11.7 cm
S86.0162

PROVENANCE
Moussa, 1922

PUBLISHED
Moussa sale catalogue, 1922, no. 113

190 *Zulaykha's Maids Entertain Yusuf in the Garden*

Side B: text
Opaque watercolor, ink, and gold on paper
Page: 28.2 x 18.6 cm
Text: 19.2 x 11.3 cm
Illustration: 17.6 x 11.5 cm
S86.0163

PROVENANCE
Moussa, 1922

PUBLISHED
Moussa sale catalogue, 1922, no. 113

COMMENTS, 189–90
The flat coloring, simplified landscapes, and elongated faces and bodies of the figures in these images, with their sharply defined features and stiff gestures, are typical of a group of paintings attributable to



189



190

Khurasan in northeastern Iran during the second half of the sixteenth century.[1] Among the many close parallels to these works are several from dispersed manuscripts in the India Office Library, London,[2] and a portrait of a man reading, in the Keir Collection.[3]

NOTES

1. For a brief discussion of this group, see Robinson 1967, p. 110.
2. Ibid., nos. 220, 222.
3. Robinson et al. 1976, vol. 3, no. 303.

Kitab fi ma'rifat al-hiyal al-handasiyya [191]

Badi'uzzaman b. al-Razzaz al-Jazari
Copied in Arabic by Muhammad b. Ahmad al-Izmiri for the treasury of Amir Nasruddin Muhammad
Egypt, dated A.H. Safar 755 (A.D. February–March 1354)
1 folio from a dispersed manuscript
1 column of text; 14 lines of *naskh*

191 *Mechanical Device for Pouring a Drink*

Side B: text
Opaque watercolor, ink, and gold on paper
Page: 39.8 x 27.5 cm
S86.0108
Reproduced in color, plate 6, *A Jeweler's Eye*

PROVENANCE
Léonce Rosenberg, May 26, 1913
Arthur Sambon, 1912
F. R. Martin

PUBLISHED
Corbin et al. 1938, no. 12.2, p. 130
BWG, no. 12, p. 26
Exhibition, no. 421, p. 232
Grousset 1931, vol. 1, fig. 178, p. 247
Riefstahl 1929, pp. 206–14
Tentoonstelling, no. 4, p. 21
Ricci 1913, no. 104, pp. 35–36
M&V, vol. 1, no. 41, pl. XLI
Martin 1912, vol. 2, pl. 3

EXHIBITED
Paris, 1938, no. 12.2
London, 1931, no. 421
The Hague, 1927, no. 4
Paris, 1912, no. 41

COMMENTS
At the beginning of the thirteenth century, al-Jazari wrote the *Kitab fi ma'rifat al-hiyal al-handasiyya* (Book of Knowledge of Ingenious Mechanical Devices), popularly called the *Automata*, and dedicated it to Amir Nasruddin Muhammad (r. 1201–22), the Artukid (1102–1408) ruler of Diyarbakir. The manuscript is devoted to the explanation and construction of fifty mechanical devices divided into six categories. Each category of the book is subdivided into chapters and sections that detail the various components necessary to make the mechanical devices.

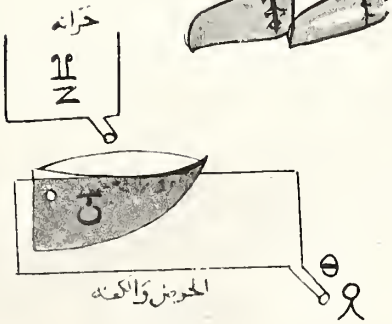
At least fourteen illustrated Arabic copies of the manuscript, dating from as early as 1206, are known. The Arthur M. Sackler Gallery's page is from a copy of the *Automata* completed in A.H. Safar 755 (A.D. February–March 1354). The majority of this manuscript, which was copied by Muhammad b. Ahmad al-Izmiri for the treasury of Nasruddin Muhammad, is in the Süleymaniye Library in Istanbul. It contains 246 folios and fourteen illustrations.

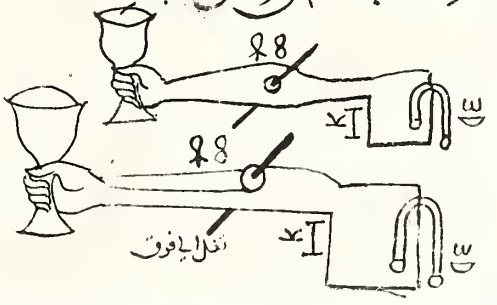
Nasruddin Muhammad was the son of Tulak al-Hasani al-Malik al-Salihi, who served the Mamluk sultan al-Malik al-Nasir Hasan (r. 1347–51; 1354–61). Although the colophon does not indicate where the manuscript was copied, it can be attributed to Egypt on the basis of its style and connection with the Mamluk court.

The Sackler Gallery's page comes from chapter 8 of the second category of devices ("On the Construction of Vessels and Figures Suitable for Drinking Sessions"). The text describes how the figure of a man is constructed with a series of inner tubes connecting his hands to a reservoir under his cap. Wine is poured into the reservoir when the cap is removed. When the device is ready, the cap is replaced and brought before the guests. After about seven or eight minutes, wine begins to flow into the goblet held in the figure's left hand. The small drawings at the bottom of the page describe how to make the hand of the goblet; the axle in his elbow; the jar and the upper arm; the siphon in the jar; the wine reservoir; the trough and the tipping bucket; the narrow pipe connected to the side of the bucket's trough and extending through the left hand into the neck of the bottle; and the bottle.

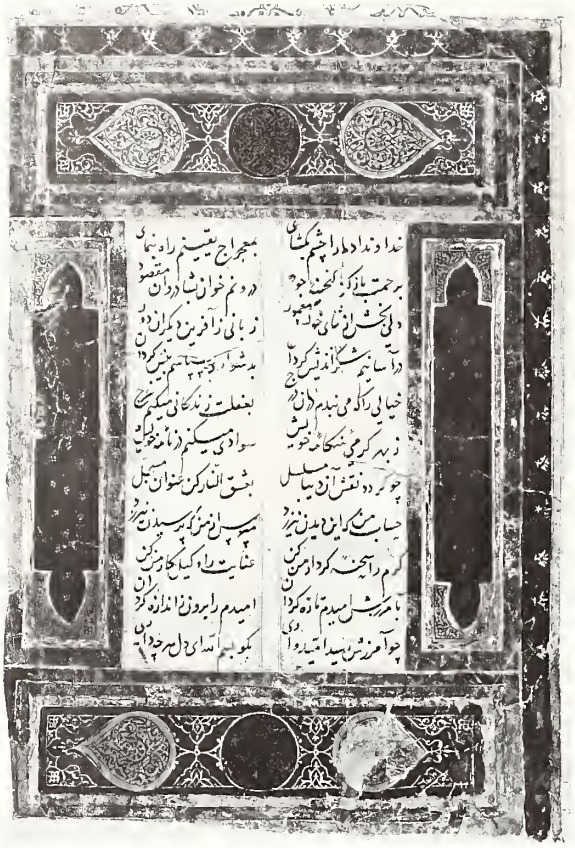
وأمثل صورة هذا الرجل وعلى الكاس ويده ح
وعلى مخور في منعطفه ك وعلى عضده والحق ك وعلى مقلب
الحق ك وعلى خزانة الشراب ك
وعلى حوض الكفة والكفة ح
وعلى انبوب دقيق متصل بجنب
حوض الكفة ويمر في اليد اليسرى
إلى عنق القرابة ك وعلى
القرابة ك من الواضح الجلي
أنه متى رفع الشربوش عن رأسه
وصب في الخزانة شراب
حتى تمتلئ إلى أعلى القبة ثم يوضع
الشربوش على رأسه واخرج إلى
طرف المجلس فإنه يعيد نحو من
ساعة ينصب من رأس القبة







191



192



193

Khamsa [192–98]

Amir Abu'l-Hasan Yaminuddin Khusraw Dihlawi
India; Sultanate, ca. 1450 or earlier
7 folios from a dispersed manuscript
Standard page: 4 columns of text; 17 lines of *nasta'liq*

192 *Frontispiece*

Side B: text
Opaque watercolor and ink on paper
Page: 33.4 x 24.1 cm
Text: 16.1 x 10.0 cm
Illumination: 30.8 x 19.0 cm
S86.0125

193 *Manizha and Bizhan*

Side B: text
Opaque watercolor and ink on paper
Page: 32.4 x 25.0 cm
Text: 27.6 x 21.2 cm
Illustration: 14.0 x 20.9 cm
S86.0126

194 *Mah Saman Poisons Shakar*

Side A: text
Opaque watercolor and ink on paper
Page: 32.2 x 24.0 cm
Text: 11.4 x 21.5 cm
Illustration: 11.4 x 21.5 cm
S86.0124

PUBLISHED
Tentoonstelling, no. 5, p. 21

EXHIBITED
The Hague, 1927, no. 5

The three folios listed above all relate to the second poem, the *Shirin u Khusraw* section of the text.

195 *A Couple Converse*

Side A: text
Opaque watercolor and ink on paper
Page: 33.5 x 25.3 cm
Text: 28.2 x 20.0 cm
Illustration: 9.3 x 20.1 cm
S86.0121



194



196

The text above and below the illustration are not from the same section of the work; the folio has been patched together. The upper portion seems to relate to the *Shirin u Khusraw* section, while the lower may come from the *A'in-i sikandari*.

196 *Frontispiece*

Side B: text
Opaque watercolor and ink on paper
Page: 32.4 x 23.3 cm
Text: 16.3 x 9.7 cm
Illumination: 27.4 x 19.6 cm
S86.0123

PUBLISHED
Tentoonstelling, no. 5, p. 21

EXHIBITED
The Hague, 1927, no. 5

The text is from the *A'in-i sikandari*.

197 *Bahram in a Rage Throws Naznin from His Horse*

Side A: text
Opaque watercolor and ink on paper
Page: 31.6 x 24.9 cm
Text: 27.7 x 20.6 cm
Illustration: 12.9 x 23.1 cm
S86.0120

PUBLISHED
BWG, no. 21, p. 43
Exhibition, no. 418, p. 231

EXHIBITED
London, 1931, no. 418

198 *Nizamuddin Awliya with Three Attendants*

Side B: text
Opaque watercolor and ink on paper
Page: 32.7 x 24.2 cm
Text: 27.5 x 20.6 cm
Illustration: 11.3 x 21.0 cm
S86.0122



197



198

COMMENTS, 192–98

The great poet Amir Khusraw (1253–1325) was born at Patiyal in northern India. His father, Sayfuddin Mahmud, was a Turk who emigrated to the subcontinent at the beginning of the thirteenth century. Amir Khusraw was patronized by the Mu'izzi (1206–90), Khalji (1290–1320), and Tughluq (1320–1414) sultans of Delhi. In 1273 he also became a disciple of the Chishti saint Nizamuddin Awliya, near whose grave he is buried. Amir Khusraw wrote the *Khamsa* between 1298 and 1301; it follows closely the *Khamsa* of Nizami, although it is somewhat shorter.[1] The five poems that make up the text are the *Matla' al-anwar* (Dawning of Lights), *Shirin u Khusraw, Majnun u Layla, A'in-i sikandari* (Canons of Iskandar), and *Hasht bihisht* (Eight Paradises).

By comparing the paintings from this copy of the manuscript against illustrated manuscripts made in Iran (Shiraz) or Egypt, this work can be dated to at least 1450, and it may be somewhat earlier. That the volume was made in India is now generally accepted, although there is considerable difference of opinion about its date.[2] A recently discovered *Shahnama*, pages from which are in the Museum Rietberg, Zurich, provides strong links between the style of this volume and early fifteenth-century Jain paintings from Gujarat.

The known dispersed pages of this Amir Khusraw Dihlawi manuscript are in poor condition. Many folios have been pieced together from otherwise unrelated passages of text, and paintings are occasionally placed over text panels. For these reasons, precise identification of episodes is not always possible. The two folios of illumination are especially important, as little manuscript illumination of Sultanate date is known.[3]

NOTES

1. Rypka 1968, p. 258.

2. For a brief discussion, bibliographic references, and a list of other folios from the volume, see Beach 1981, pp. 42–45.

3. One exception is a Koran made at Gwalior and dated 1399, in the collection of Prince Sadruddin Aga Khan (A. Welch 1979, no. 75). Two illuminated panels were also included in the Rietberg *Shahnama*.



KHAMSA [199]

Khusraw Dihlawi
Copied by Ala'uddin Muhammad al-Harawi
Iran, Balkh, A.H. 909 (A.D. 1503–04)
1 folio from a dispersed manuscript
4 columns of text; 19 lines of *nasta'liq*

199 *Amir Khusraw Presents a Book of Poetry to Ala'uddin Khalji*

Side A: text
Opaque watercolor, ink, and gold on paper
Page: 30.5 x 19.5 cm
Text: 20.7 x 21.3 cm
Illustration: 12.3 x 12.3 cm
S86.0213
Reproduced in color, plate 36, *A Jeweler's Eye*

PROVENANCE
Léonce Rosenberg, May 26, 1913
Arthur Sambon

PUBLISHED
Tentoonstelling, no. 19, p. 22
Ricci 1913, no. 149, pp. 44–45
M&V, vol. 1, no. 88, pl. LXIX

EXHIBITED
The Hague, 1927, no. 19
Paris, 1912, no. 88

COMMENTS
The manuscript from which this painting was taken originally contained (according to several Mughal inscriptions appended to the colophon of the *A'in-i sikandari*) 196 folios and thirteen paintings and was copied by Ala'uddin Muhammad al-Harawi at Balkh in A.H. 909 (A.D. 1503–04).[1] In addition to *A Poet Kneels before a Prince*, at least eleven other paintings have survived: seven formerly in the collection of Léonce Rosenberg, two in the collection of Georges Marteau, and one each in the collections of Mutiaux and Victor Goloubew.[2] Of these, at least five can be accounted for at present: two (*Shirin Receives Farhad, Khusraw in a Boat*) are in the Musée du Louvre, Paris,[3] and three (*Khusraw before Shirin's Castle, Layla Visits Majnun in the Desert, A Muslim Pilgrim Meets a Brahman*) are in the Metropolitan Museum of Art, New York.[4]

The inscriptions and seals on the colophon of the *A'in-i sikandari* also indicate that the manuscript belonged in the sixteenth century to the library of the Mughal emperor Akbar (r. 1556–1605), where it was valued at 1,120 rupees, and that it then passed into the hands of Khwaja Inayatullah and was seen by several officials of the court of Shahjahan (r. 1627–58).[5] According to Martin, the manuscript was also once in the Ottoman library in Istanbul.[6] Although the text of this copy of the *Khamsa* of Amir Khusraw was completed at the beginning of the sixteenth century, the paintings were added several decades later. Both the formal qualities of the images and their iconography, as Stchoukine has observed,[7] are closely related to the paintings in an anthology of Mir Ali-Sher Nawa'i's poetry dated A.H. 933 (A.D. 1526–27),[8] as well as to several other manuscripts of the late 1520s and early 1530s.[9]

NOTES

1. This page is preserved in the Bibliothèque Nationale, Paris (Suppl. Persan 1954). For the inscriptions, see Blochet 1923, pp. 160–63.

2. Ricci 1913, nos. 144–53, pp. 43–45.

3. Stchoukine 1959, p. 56, no. 7. For a reproduction of *Shirin Receives Farhad* (A.O. 7104), see M&V, vol. 1, pl. LXVII, no. 84.

4. Nos. 13.160.1, 13.160.3, and 13.160.4. For reproductions, see M&V, vol. 1, pl. LXVII, no. 85; BWG, no. 120, p. 127; Grube 1968, nos. 57–59.

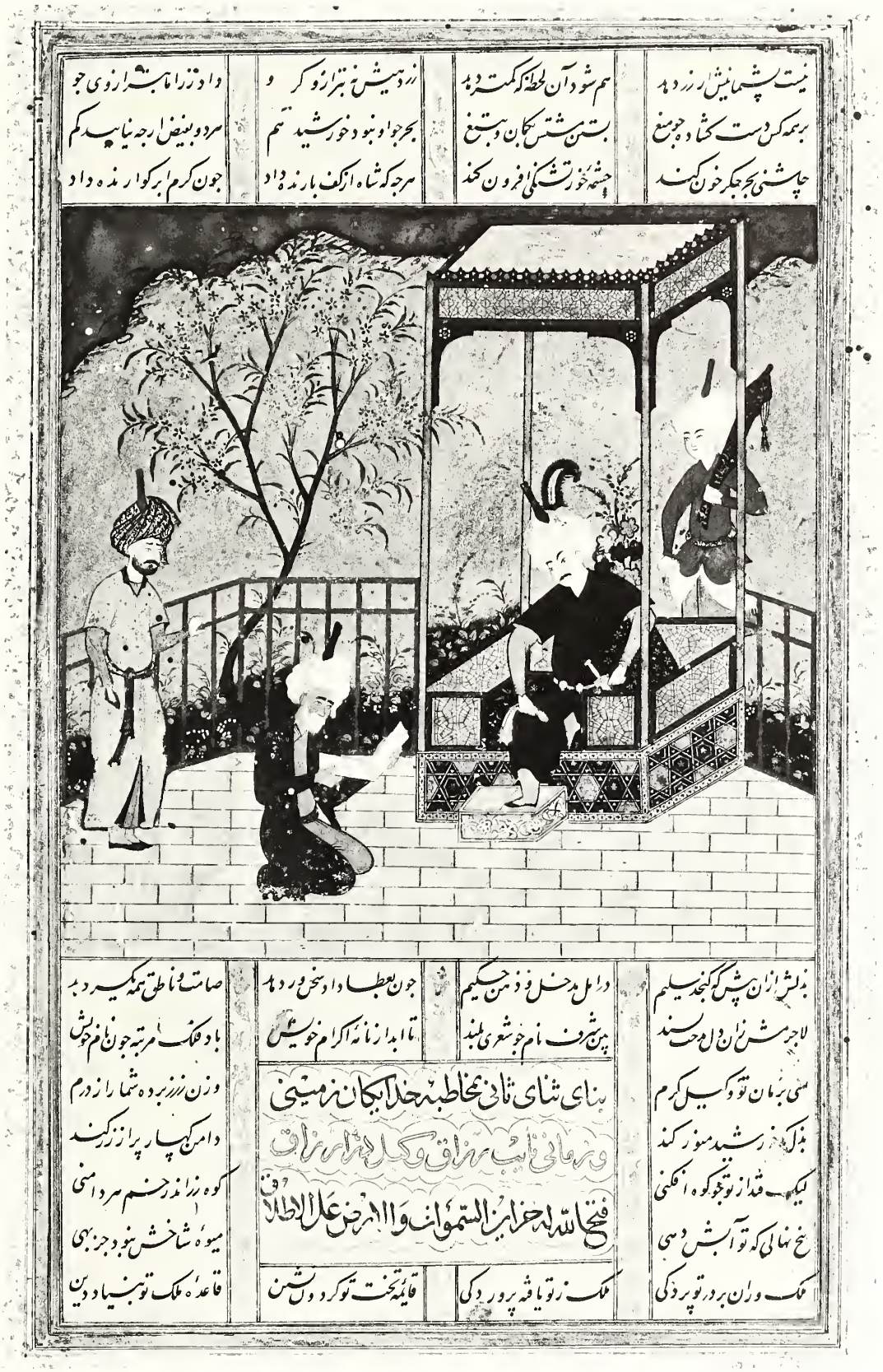
5. Blochet 1923, pp. 161–63.

6. M&V, vol. 1, pl. LXIX, no. 88.

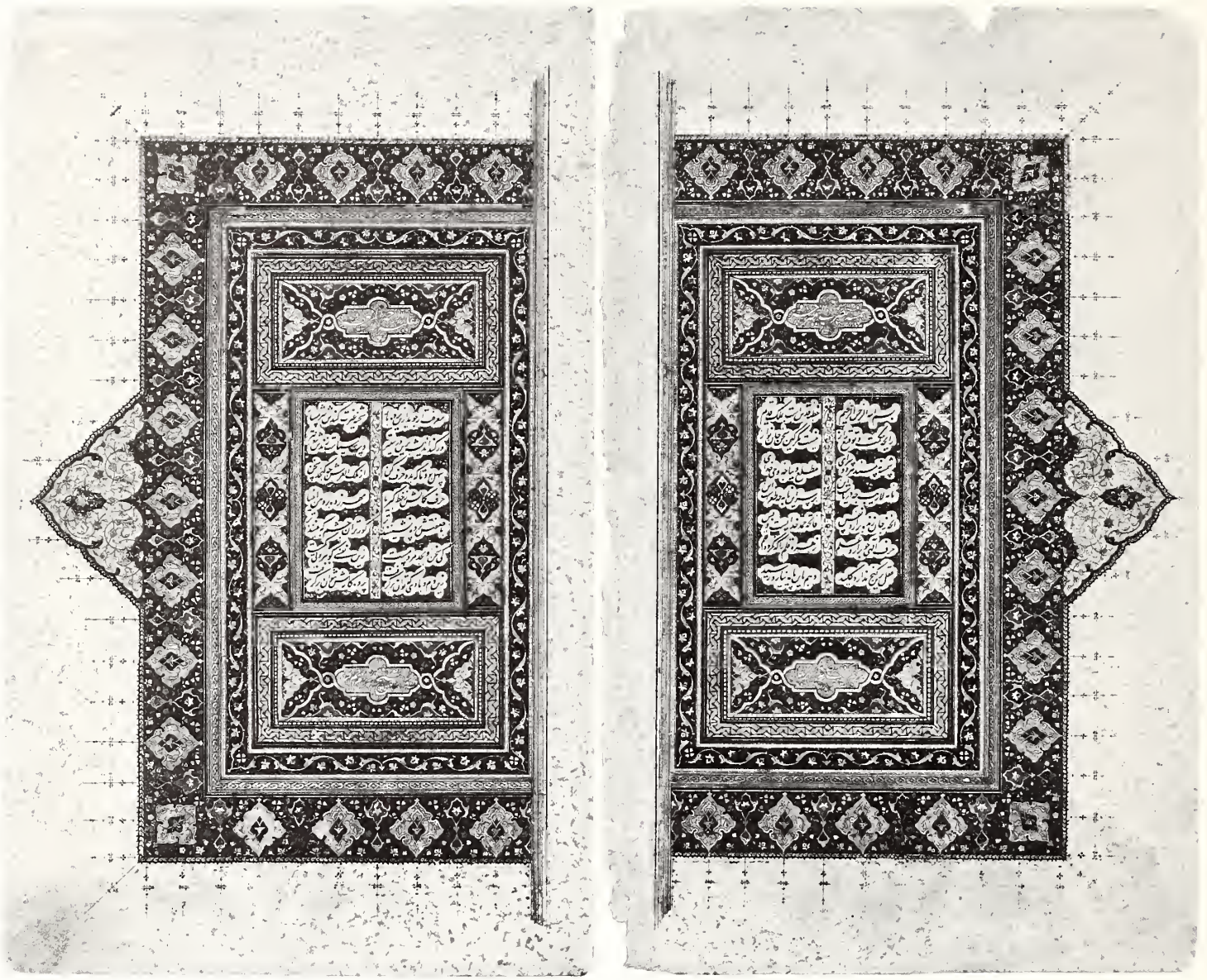
7. Stchoukine 1959, p. 56.

8. In the Bibliothèque Nationale, Paris (Suppl. Turc. 316). For a reproduction of one of the paintings from this manuscript, see *Vers l'Orient*, pl. IX, no. 28.

9. Such as the copy of the *Haft manzar* of Hatifi dated A.H. 944 (A.D. 1537–38) in the Freer Gallery of Art, Washington, D.C. (56.14).



199



200–201

KHAMSA [200–201]

Khusraw Dihlawi
Copied for Abu'l-Fath Bahram Mirza
Iran (Tabriz), ca. 1530–40
2 folios from a dispersed manuscript
Standard page: 4 columns of text;
21 lines of *nasta'liq*

DOUBLE-PAGE FRONTISPIECE

200 *Right-hand half: Illumination with Bahram Mirza's Titles and Lines One through Seven of Text*

Side A: inscription and seal
Opaque watercolor, ink, and gold on paper
Page: 30.2 x 18.3 cm
Text: 15.7 x 8.0 cm
Illumination: 22.7 x 16.2 cm
S86.0067
Reproduced in color, plate 37, *A Jeweler's Eye*

INSCRIPTION
On Tuesday the twenty-fourth of the month of Sha'ban of one thousand three hundred and seven of the Hegira [A.D. August 28, 1889], in the Dar al-Saltana Tabriz, I came to see his excellency [*fakhamat-nisab*] Hajji Mirza [Rafikhan?], the chancellor of the office of treasury . . . Khan. He presented this book of the *Khamsa* of Amir Khusraw to me as a gift and I was grateful, and bestowed it upon Aqa Mirza Sami' Khan Mustawfi, his son. I am the slave Hasan Ali.

SEAL
(oval) Amir Nizam [A.H.] 1302 [A.D. 1884–85]

201 *Left-hand half: Illumination with Bahram Mirza's Titles and Lines Eight through Fifteen of Text*

Side B: text
Opaque watercolor, ink, and gold on paper
Page: 30.2 x 18.3 cm
Text: 15.6 x 7.9 cm
Illumination: 22.6 x 16.4 cm
S86.0068
Reproduced in color, plate 37, *A Jeweler's Eye*

COMMENTS, 200–201
Bahram Mirza, the patron of the manuscript from which these pages were taken, was the brother of the Safavid ruler Shah Tahmasp (r. 1524–76). He was born in 1517 and spent his childhood at Tabriz. In 1530 his brother appointed him to the governorship of Herat, where he remained for four years. He died in 1549 at the age of thirty-two.[1] According to Dust-Muhammad, who wrote the preface to an album assembled for the prince in 1544,[2] Bahram Mirza was devoted to the study of calligraphy and painting.[3] Qadi Ahmad adds that outstanding artists were always in his studio working on beautiful manuscripts.[4] The extremely fine quality of the illumination and calligraphy of the frontispiece in the Vever Collection clearly indicates that the prince had access to artists from the royal ateliers. Aside from the album and the *Khamsa* of Amir Khusraw under discussion, few other works, however, have yet been securely attributed to his patronage.[5] One of these, a *Diwan* of Amir Shahi in the Bibliothèque Nationale,[6] is inscribed with the same titles as the folios in the Vever Collection.

NOTES
1. For more information on the prince, see Minorsky 1959, pp. 3, 5, 7, 20, 60, 75, 91, 147, 183; Stchoukine 1959, p. 18; *CHI*, vol. 6, pp. 235, 237, 242, 886; Dickson and Welch 1981, vol. 1, p. 247, n. 9.

2. In the Topkapı Sarayı Müzesi Kütüphanesi, Istanbul (H. 2154). For details concerning this album, see Stchoukine 1959, pp. 80 (no. 34) and 82–83 (no. 40); Dickson and Welch 1981, vol. 1, pp. 118, 246–47.

3. The complete text of the preface is given in Thackston, forthcoming.

4. Minorsky 1959, p. 183.

5. Another copy of the *Khamsa* of Amir Khusraw Dihlawi, in the Bibliothèque Nationale, Paris (Suppl. Persan 1149), has a dedicatory rosette inscribed with the prince's name and a colophon dated November–December 1552. As Stchoukine (1959, p. 136) and others have noted, however, the colophon has been altered by converting a "7" into a "5" and should more properly be read as 1572. Moreover, the relatively poor quality of the illuminations and the thirteen paintings in the manuscript, which are attributable on formal grounds to the 1570s, are distinct from work normally associated with royal ateliers.

6. Suppl. Persan 1426.

Khamsa [202–3]

Khusraw Dihlawi
Iran, ca. 1550–75
2 pages from a dispersed manuscript
1 column of text; 5 lines of *nasta'liq*

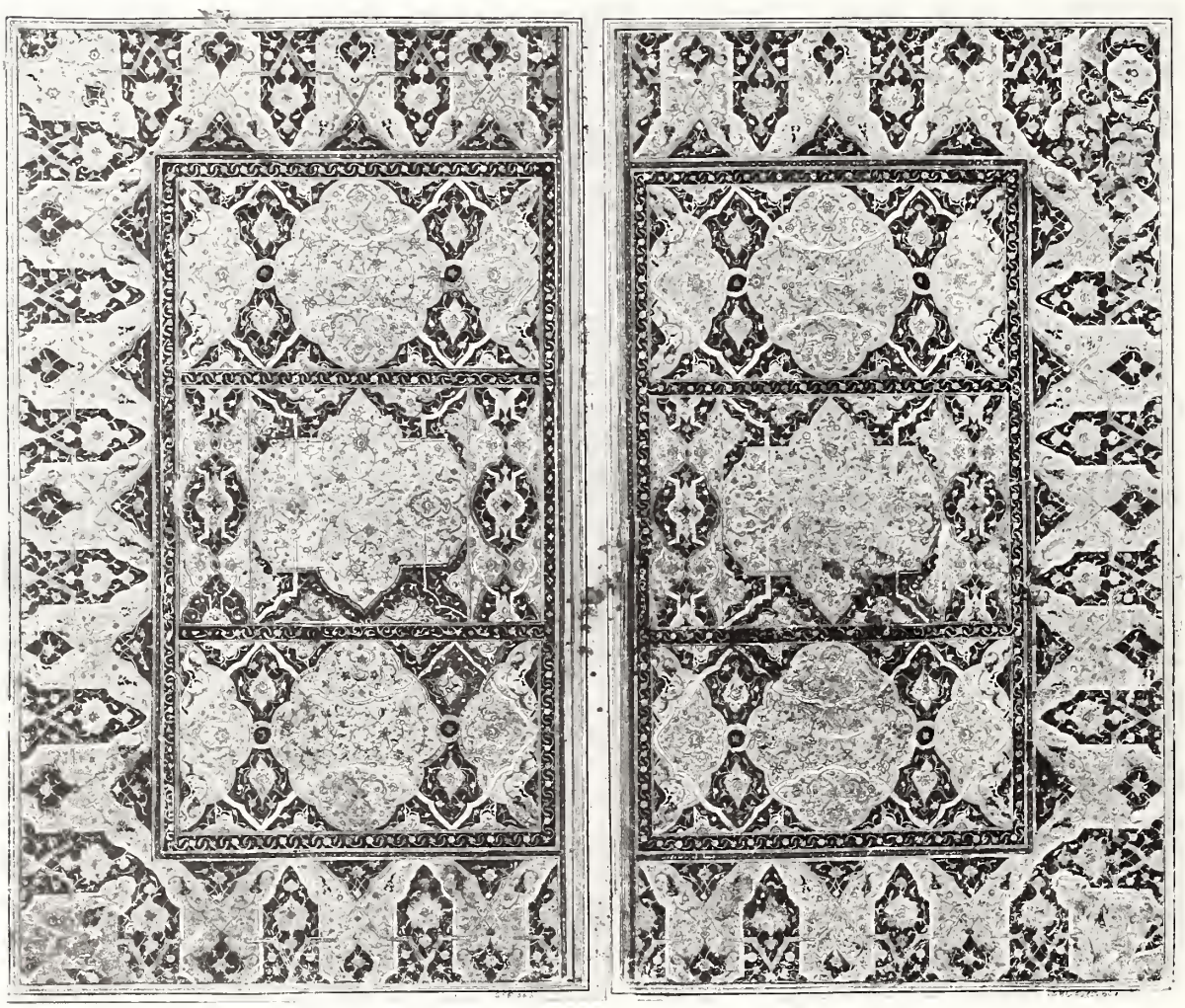
DOUBLE-PAGE ILLUMINATION

202 *Right-hand half: One Couplet and One Verse of Poetry*

Opaque watercolor and gold on paper
Mounted on board
Page: 30.5 x 17.9 cm
Text: 19.9 x 10.8 cm
Illumination: 28.6 x 15.9 cm
S86.0085.001

203 *Left-hand half: One Verse and One Couplet of Poetry*

Opaque watercolor and gold on paper
Mounted on board
Page: 30.2 x 18.1 cm
Text: 19.7 x 10.8 cm
Illumination: 28.6 x 16.2 cm
S86.0085.002



202–3

204 KHAMSA

Khusraw Dihlawi
Iran (Astarabad), A.H. Jumada I 970
(A.D. December 1562–January 1563)
238 folios with 13 paintings, 1 double-page frontispiece (fols. 1b-2a), and 5 *sarlawhs* (fols. 2b, 44b, 99b, 134b, 180b)
Standard page: 4 columns of text; 19 lines of *nasta'liq*
Opaque watercolor, ink, and gold on paper
Page: 20.7 x 13.0 cm
Text: 13.0 x 7.5 cm
S86.0056

INSCRIPTION
(fol. 238a) The book was finished by the aid of the munificent Lord during the month of Jumada I in the year [A.H.] 970 [A.D. December 1562–January 1563].

SEALS
(fol. 1a, oval) Ali Muhammad

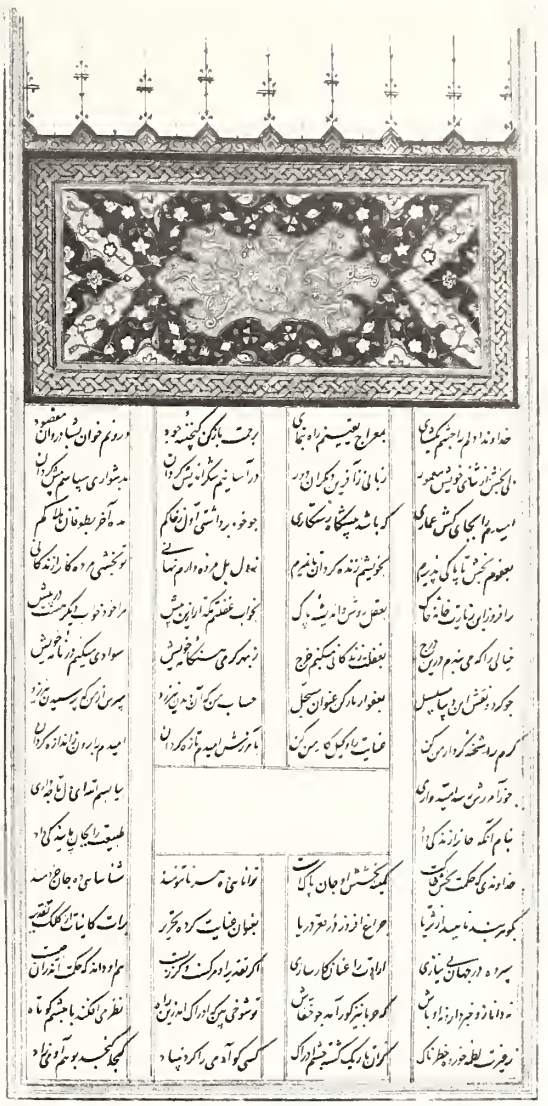
(fol. 1b, square) Muhammad Ali Abdul-Baqi al-Husayni

PUBLISHED
Migeon et al. 1903, no. 818, p. 103

EXHIBITED
Paris, 1903, no. 818

COMMENTS
The manuscript is bound in a contemporary black leather binding over paper pasteboards with block-stamped exterior covers and doublures of red leather. The poems begin with the *Matla' al-anwar* (fol. 2b) and continue with *Shirin u Khusraw* (fol. 44b), *Majnun u Layla* (fol. 99b), the *A'in-i sikandari* (fol. 134b), and the *Hasht bihisht* (fol. 180b). The subjects of the paintings are as follows:

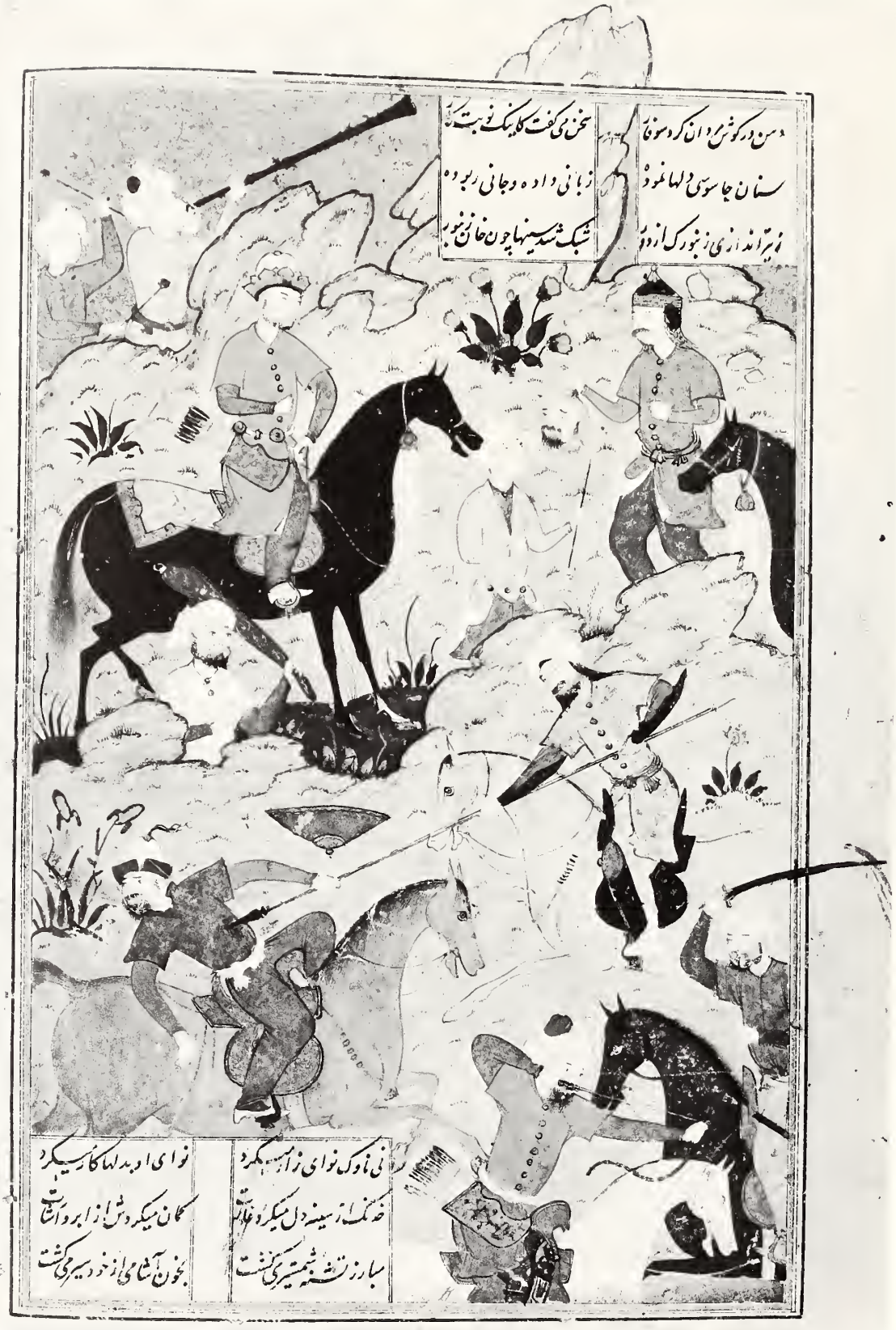
Folio
30a A Prince Accidently Kills a Youth and Offers His Own Life to the Mother Who Refuses
46b Ascent of the Prophet to Heaven
54a Khusraw and Shirin Meet
107a Layla and Majnun at School
120b Battle of the Clans
148a Bahram Gur and the Princess in the Red Pavilion
152a Bahram Gur and the Princess in the Yellow Pavilion
160b Bahram Gur and the Princess in the Blue Pavilion
167a Bahram Gur and the Princess in the Sandalwood Pavilion
172a Bahram Gur and the Princess in the White Pavilion
197a Iskandar's Victory over the Khaqan of China
202b The People of Gog as Prisoners before Iskandar
207a Iskandar in Amorous Dalliance



204 (fol. 44b)

Several of the paintings are in poor condition: numerous faces have been rubbed out and others repainted. The garish colors of the paintings and their rough manner of execution relate them to checklist numbers 255 and 256 and suggest a possible Astarabad origin for the manuscript.[1]

NOTE
1. Robinson 1986, pp. 112–13.



205 (fol. 41b)

205 KHAMSA

Khusraw Dihlawi
Iran (Qazwin), dated A.H. Rabi' II 972 (A.D. November 1564)[1]; A.H. 970 (A.D. 1562–63)[2]; and A.H. 981 (A.D. 1573–74)[3]
198 folios with 7 paintings and 4 *sarlawhs* (fols. 1b, 30b, 109b, 147b)
Standard page: 4 columns of text; 22 lines of *nasta'liq*
Opaque watercolor, ink, and gold on paper
Page: 23.3 x 17.0 cm
Text: 15.3 x 9.7 cm
S86.0051
Folio 55a reproduced in color, plate 38, *A Jeweler's Eye*

SEALS
(flyleaf, oval) Muhammad Husayn b. Ghiyathuddin Muhammad
(square) The sinful slave Muhammad Husayn
(fol. 198a, square)
His hopeful slave Nuqli Mammad[?] 34
Say: He is God, the One!
God, the eternally Besought of all!
He begetteth not nor was begotten
And there is none comparable unto Him.
[From Sura CXII: 1–4]

PROVENANCE
Octave Homberg, June 1931

PUBLISHED
Homberg, no. 90, p. 48

COMMENTS
The manuscript is bound in a contemporary papier-mâché binding now in poor condition. A series of real and imagined animals—some fighting, others striding in a fantastic landscape—are painted in lacquer on the exterior covers of the binding; the doublures are decorated with leather filigree against a



205 (fol. 55a)



205 (fol. 70a)



205 (fol. 92a)



205 (fol. 134a)

painted paper ground. The subjects of the paintings are as follows:

Folio

41b Khusraw's Victory over Bahram Chubina
55a Khusraw, Dressed as a Shepherd, Visits Farhad
70a Khusraw Sends a Ring to Shirin
92a Layla and Nawfal Seated in a Tent after Their Marriage
134a Bahram Gur and the Princess in the Purple Pavilion
161b A Chinese Prisoner Led before Iskandar
187b Iskandar Crosses the Sea

Although none of the paintings is signed, they can be attributed to the late sixteenth-century Safavid (1501–1732) artist Siyawush Beg[4] or someone working close to him. The articulation of the rocks and the characterization of the faces in *Khusraw, Dressed as a Shepherd, Visits Farhad* and *Layla and Nawfal Seated in a Tent after Their Marriage*, for instance, are almost identical to those in several paintings inscribed to Siyawush from a dispersed copy of the *Shahnama* dated 1576–77.[5] The manuscript appears to be missing several folios, as a number of catchwords do not correspond to following pages. An inscription on folio 198a indicates that the manuscript belonged in A.H. 1235 (A.D. 1819–20) to the Beglarbegi of Qarabagh.

NOTES

1. On folio 29a.
2. On folio 78a.
3. On folio 146b.
4. The authors are grateful to B. W. Robinson for this suggestion.
5. For reproductions of several of Siyawush's paintings in this manuscript, see A. Welch 1976, pls. 1–2.

Khamsa [206–8]

Khusraw Dihlawi
Iran (Qazwin), ca. 1575–1600
2 folios and a binding
Standard page: 4 columns of text;
21 lines of *nasta'liq*

DOUBLE-PAGE FRONTISPIECE

206 *Right-hand half: Illumination*

Side A: blank
Opaque watercolor, ink, and gold on paper
Page: 35.8 x 24.0 cm
Text: 23.5 x 14.0 cm
Illumination: 29.2 x 20.5 cm
S86.0072.001

PROVENANCE
Claude Anet, October 19, 1911

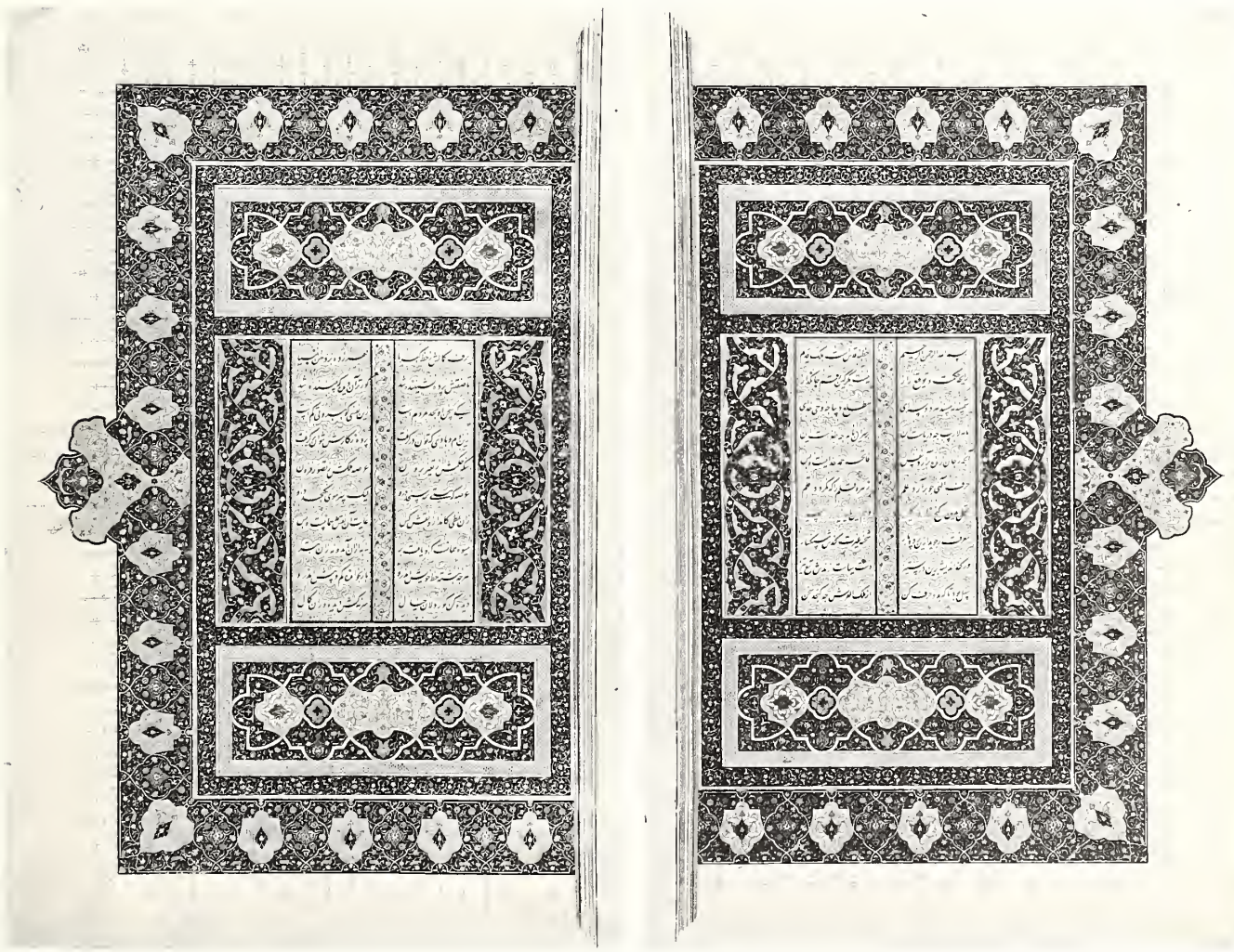
PUBLISHED
M&V, vol. 1, no. 26, pl. XXVI

EXHIBITED
Paris, 1912, no. 26

207 *Left-hand half: Illumination*

Side B: text
Opaque watercolor, ink, and gold on paper
Page: 35.7 x 24.0 cm
Text: 23.5 x 14.0 cm
Illumination: 29.2 x 20.7 cm
S86.0072.002

PROVENANCE
Claude Anet, October 19, 1911



206–7



208

208 *Upper and Lower Covers of the Binding*

Leather over paper pasteboards with gold block-stamping; doublures of leather filigree over multicolored paper ground
36.3 x 24.2 cm
S86.0472
Reproduced in color, plate 74, *A Jeweler's Eye*

PROVENANCE
Claude Anet, October 19, 1911

PUBLISHED
Pope 1945, pl. 138
M&V, vol. 2, no. 262, pl. CLXXXI
Tentoonstelling, no. 45, p. 24

EXHIBITED
The Hague, 1927, no. 45
Paris, 1912, no. 262

COMMENTS, 206–8
These pages and the binding to the manuscript were separated from the rest of this copy of the *Khamsa* of Amir Khusraw sometime before 1913.[1] According to a mimeographed note that was framed with the pages, the corpus of the manuscript was in Iran at the time of their purchase by Vever.[2]

NOTES
1. When they were published separately in M&V, vol. 1, pl. XXVI.
2. In the archives of the Arthur M. Sackler Gallery.



208 (doublure)



209 (fol. 1b)



209 (fol. 141a)

209 Habib al-siyar, Volume 3

Ghiyathuddin b. Humamuddin Muhammad Khwandamir
Copied by Diya'uddin Muhammad al-Akrami for Mirza Abu-Talib b. Mirza Ala'uddawla
Iran (Qazwin), A.H. 987 (A.D. 1579–80)
393 folios with 10 paintings and 4 *sarlawhs* (fols. 1b, 68b, 111b, 220b)
Standard page: 1 column of text; 35 lines of *naskh*
Opaque watercolor, ink, and gold on paper
Page: 38.4 x 24.7 cm
Text: 25.4 x 15.2 cm
s86.0047
Folio 153a reproduced in color, plate 39, *A Jeweler's Eye*

INSCRIPTIONS

(book cover) The work of Muhammad-Zaman Beg, the binder of the private library

(fol. 1a) God is great. What I always had in the front of my mind and my fondest hope was that the day will come when, as I had desired, I would meet a perfect [saint]. I was honored to meet the followers of Shaykh Jiv [or Jiyu], who had attained perfection and who were aware of mystical truths. It occurred to me to pen in this book a few words worth writing as a memento. Therefore these words were written. [I am] hopeful that when it comes under the gaze of individuals of temperament and aware of celestial meaning, they will keep it in the back of their minds. If they become aware of mistakes they will pardon me. Written by the most humble servant of the Omniscient King. Rustam [b.] Sultan-Husayn b. Bahram in the year [A.H.] 1030 [A.D. 1620–21].

9th of the month of Jumada II in the year [A.H.] 1151 [A.D. 1742–43]

Volume . . . *Habib al-siyar* of large size of *dawlatabadi*



209 (fol. 153a)



209 (fol. 227b)



209 (fol. 235b)

paper. Margined, illuminated, and illustrated with a leather cover, adorned with gold . . . by the hand of Diya'uddin Muhammad al-Akrami, given to the Beglarbegi of Kuh Giluya, the date of the month of Safar in the year [A.H.] 1080 [A.D. June-July 1669] . . . The date of the 27th of the month of Rabi' 1 in the year [A.H.] 1105 [A.D. November 26, 1693] entered and was seen.

(fol. 393a) The book was finished by the aid of the munificent Lord by the hand of the slave, the weak, in need of God's mercy, the Lord who has no need, by the least slave of God, Diya'uddin Muhammad al-Akrami. May God forgive him. In the months of the year [A.H.] nine hundred and eighty-seven of the Hegira [A.D. 1579–80].

(in gold) Finished the book known as *Habib al-siyar*, signal of divine guidance, may his sublime shadow never pass away. The descendant of nobles and grandees Mirza Abu-Talib, son of [the late] Mirza Ala'uddawla, may God forgive the owner, the scribe, the viewer, the reader by the sanctity of Muhammad and his family, peace be upon them.

(fol. 393b) His lordship the Beglarbegi of Kuh Giluya. The date of the month of Safar [A.H.] 1080 [A.D. June-July 1669] in the library of Husayni . . .

SEALS

(fol. 1a, circular) By the order of the library of Rustam Sultan-Husayn [b.] Bahram, by your mercy forgive [or bestow] all, the friend of God [A.H.] 1028 [A.D. 1618–19].

(rectangular) . . . Ibrahim . . .

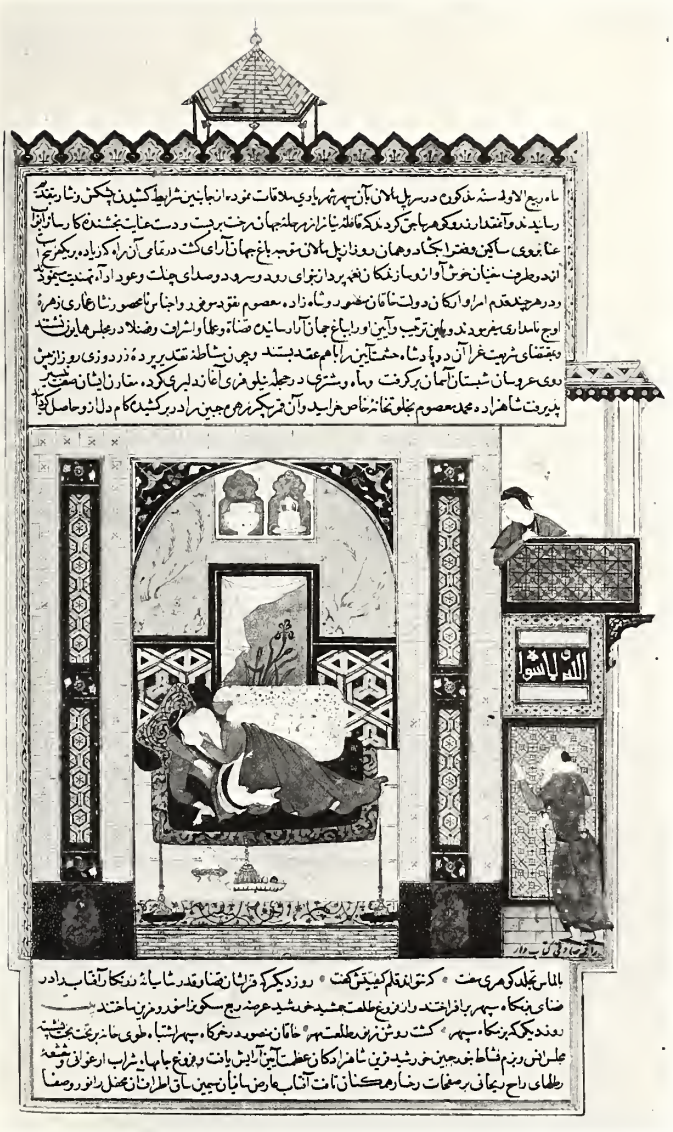
(oval) [Illegible]

(square) Mahmud [A.H.] 1115 [A.D. 1703–04]

Sayyid Murtada al-Husayni

[Illegible]

(fol. 393a, square) Devotee of the royal court (*murid-i darbar-i padishahi*] 12 . . .



209 (fol. 245b)



209 (fol. 257b)

PROVENANCE
Octave Homberg, June 1931

PUBLISHED
A. Welch 1976, pp. 28–30, 85, figs. 4, 17
Homberg, no. 92, p. 48, pls. XL-XLI

COMMENTS
Ghiyathuddin b. Humamuddin Muhammad Khwandamir, a late Timurid-period (1370–1506) historian and favorite of Mir Ali-Sher Nawa'i, was born around 1475. Like his grandfather, Muhammad b. Khwandshah, commonly known as Mirkhwand, he was a man of great learning and talent. With the collapse of the Timurid dynasty in 1506, he entered the services first of the Shaybanids (1500–1598) and then the Mughals (1526–1857) in India. In 1528 he was presented to Babur (r. 1526–30), the founder of the Mughal dynasty, and after the latter's death he worked for Babur's son and successor, Humayun (r. 1530–40; 1555–56). Khwandamir remained in India until his death in 1534–35.

The *Habib al-siyar*, his best-known work, traces the history of Iran through the reign of Shah Isma'il I (1501–24); it was completed in A.D. 1523–24.[1] The manuscript consists of an introduction; three sections dealing with pre-Islamic history, Islamic history up to the end of the Abbasid caliphate (A.D. 749–1258), and the history of the Mongols and Timurids through the foundation of the Safavid (1501–1732) empire; and an epilogue. Biographies of major figures are ap-



209 (fol. 321a)



209 (fol. 335a)

pended at the end of each historical section.[2]

This copy of the manuscript, which contains only volume 3, is bound in a contemporary Safavid binding of leather over paper pasteboards with gold blockstamping on the exterior covers and doublures of leather filigree over a multicolored paper ground made by Muhammad-Zaman Beg, the binder of the private library. The subjects of the paintings are as follows:

Folio

141a Timur's Victory outside Aleppo
Inscribed: Drawn by Siyawush Beg, slave of the royal court

153a Timur Feasts at the Occasion of the Marriage of His Grandson
Inscribed: Drawn by Sadiqi, the librarian

227b The Khaqan Alimaqam Greets Abu'l-Khayr Khan
Inscribed: Drawn by Sadiqi, the librarian

235b Battle at Chakman
Inscribed: Drawn by Siyawush Beg

245b The Marriage Night of Prince Ma'sum and Nilufar Aqa, the Daughter of Ulugh Beg
Inscribed: Drawn by Sadiqi, the librarian

257b Battle Scene at Öläng Nishin
Inscribed: Work of the most humble, Mir Musawwir Yazdi

317b Battle with Shirwanshah
Inscribed: Drawn by Sadiqi, the librarian

321a Timur Padishah Enthroned
Inscribed: Work of Siyawush Beg

335a Padishah Storms the Troops of Muhammad Khan Shaybani, the Uzbek, near Merv
Inscribed: Drawn by Sadiqi, the librarian

345b Battle with the Ottomans
Inscribed: Work of Sadiqi, the librarian

According to the colophon, the manuscript was copied for Mirza Abu-Talib by Diya'uddin Muham-



209 (fol. 317b)



209 (fol. 345b)

mad al-Akrami, but neither of these people can be identified with any certainty. For instance, of the two Mirza Abu-Talibs who figure prominently in late sixteenth-century Safavid history, one was born in 1572[3] and the other was still a youth in 1609[4] and would consequently not have been in a position to commission this manuscript. An inscription on folio 1a records that the manuscript belonged in A.H. 1030 (A.D. 1620–21) to Rustam (b.) Husayn b. Bahram, Bahram Mirza's grandson (see nos. 200–201).

Two of the manuscript's artists, Siyawush Beg and Sadiqi Beg, were among the leading painters of the late sixteenth-century Safavid ateliers. Mir Musawwir Yazdi, however, is otherwise unknown. Siyawush, a Georgian, was born around 1536–37. In 1544 he was taken as a slave to Tabriz, where he was made a page to Shah Tahmasp.[5] Subsequently assigned to the shah's painting studio (*naqqashkhana*), he was trained by Muzaffar-Ali and excelled in portraiture.[6] After Shah Tahmasp's death, Siyawush worked for Shah Isma'il II (r. 1576–78), painting several illustrations in the *Shahnama* completed in 1576–77.[7] He died sometime before 1616, probably during the first decade of the seventeenth century.[8]

Sadiqi was born near Tabriz in 1533 and was in Abarquh in 1543 when he came into contact with the poet Mir Qurbi.[9] Although initially trained as a Qizilbash warrior, Sadiqi became a writer and painter during the 1560s.[10] He began his studies with Mir San'i, a noted calligrapher, before apprenticing with Muzaffar-Ali, Siyawush Beg's master.[11] Sadiqi's earliest signed work is in a manuscript of the *Garshaspnama* dated 1573.[12] In 1588, when Shah Abbas I (r. 1588–1629) acceded the throne, Sadiqi was made the royal librarian (*kitabdar*), but nine years later was dismissed from that post, possibly for malfeasance. He died in 1610.[13]

The finely executed paintings by Siyawush and Sadiqi in this copy of the *Habib al-siyar* are closely related to the work attributable to them in the 1576–77 *Shahnama* commissioned by Shah Isma'il II.[14] The drawing of the figures and the composition of many of the scenes, however, are more refined in the *Habib al-siyar* and anticipate the paintings of these artists in the *Shahnama* presumably copied for Shah Abbas shortly after his accession to the throne.[15]

NOTES

1. Rypka 1968, p. 441.
2. *Encyclopedia of Islam*, 2d ed., vol. 4, p. 1021.
3. Shah Abbas's step-brother.
4. The son of Hatim Beg, who succeeded his father as vizier to Shah Abbas in 1609. Savory 1978, vol. 2, p. 1010.
5. See A. Welch 1976, pp. 18–40, for a detailed discussion of Siyawush's work.
6. Minorsky 1959, p. 191.
7. A. Welch 1976, p. 19.
8. Ibid., p. 40.
9. Ibid., p. 43.
10. Among his literary works are two of great importance to the study of late sixteenth-century Safavid painting: the *Qanun al-suwar* (Canon of Art) and the *Majma' al-khawass* (Assembly of Worthies). The former is translated in Dickson and Welch 1981, vol. 1, pp. 259–69. See A. Welch 1976, pp. 41–100, for an extensive discussion of Sadiqi's oeuvre.
11. A. Welch 1976, pp. 49–51.
12. Folio 5a in the manuscript, which is in the British Library, London (Or. 12985).
13. A. Welch 1976, pp. 66, 68–70.
14. Ibid., pp. 28–30, 85. See also Robinson 1976a, pp. 1–8.
15. Sixteen paintings from this manuscript, which is now widely dispersed, are in the Chester Beatty Library, Dublin (MS. 277).

210 Habib al-siyar, Volume 3 (Section)

Khwandamir
Iran (Qazwin), ca. 1590–1600
247 folios with 3 paintings,[1] 5 illuminated panels (fols. 1a, 15b, 35b, 149a, 203b), 2 double-page illuminations (fols. 1b-2a, 149b-150a), and 2 *sarlawhs* (fols. 1b, 149b)
Standard page: 1 column of text;
20 lines of *nasta'liq*
Opaque watercolor, ink, and gold on paper
Page: 41.3 x 26.6 cm
Text: 27.5 x 15.4 cm
S86.0057

INSCRIPTION

(book cover) The work of Mulla Kabuli Munajjid, the binder [A.H.] 1235 [A.D. 1819–20]

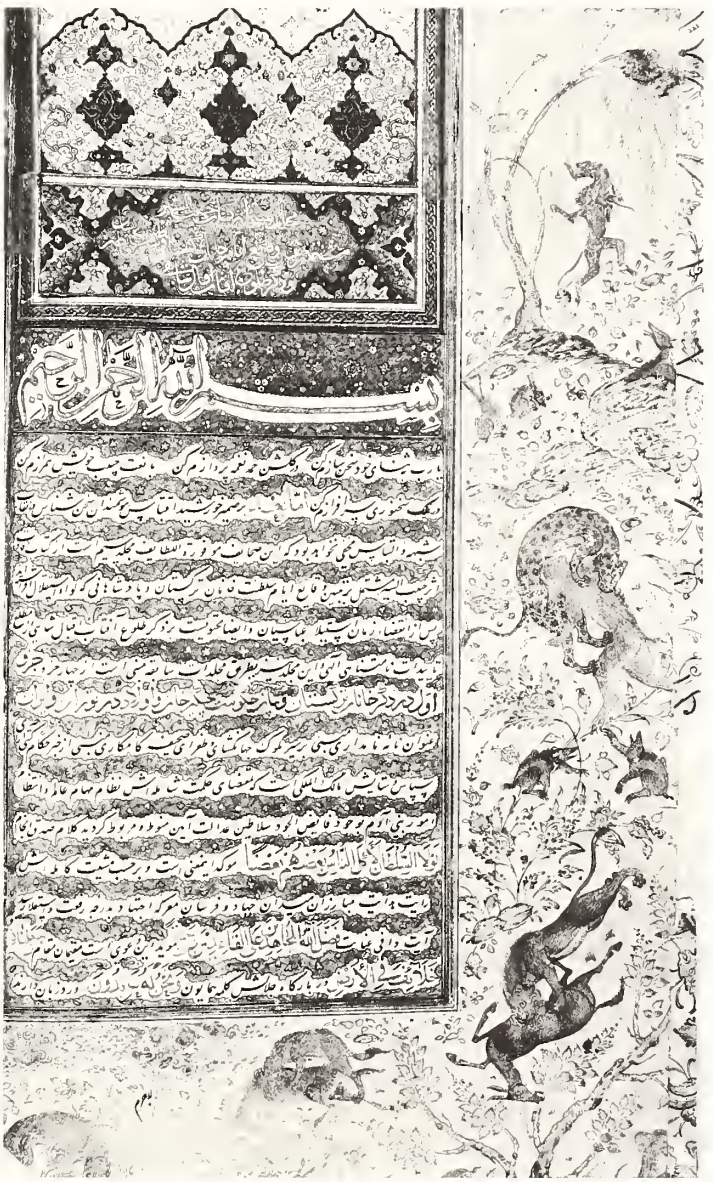
SEALS

(fol. 1a, oval) Shahsavar [A.H.] 1267 [A.D. 1850–51]

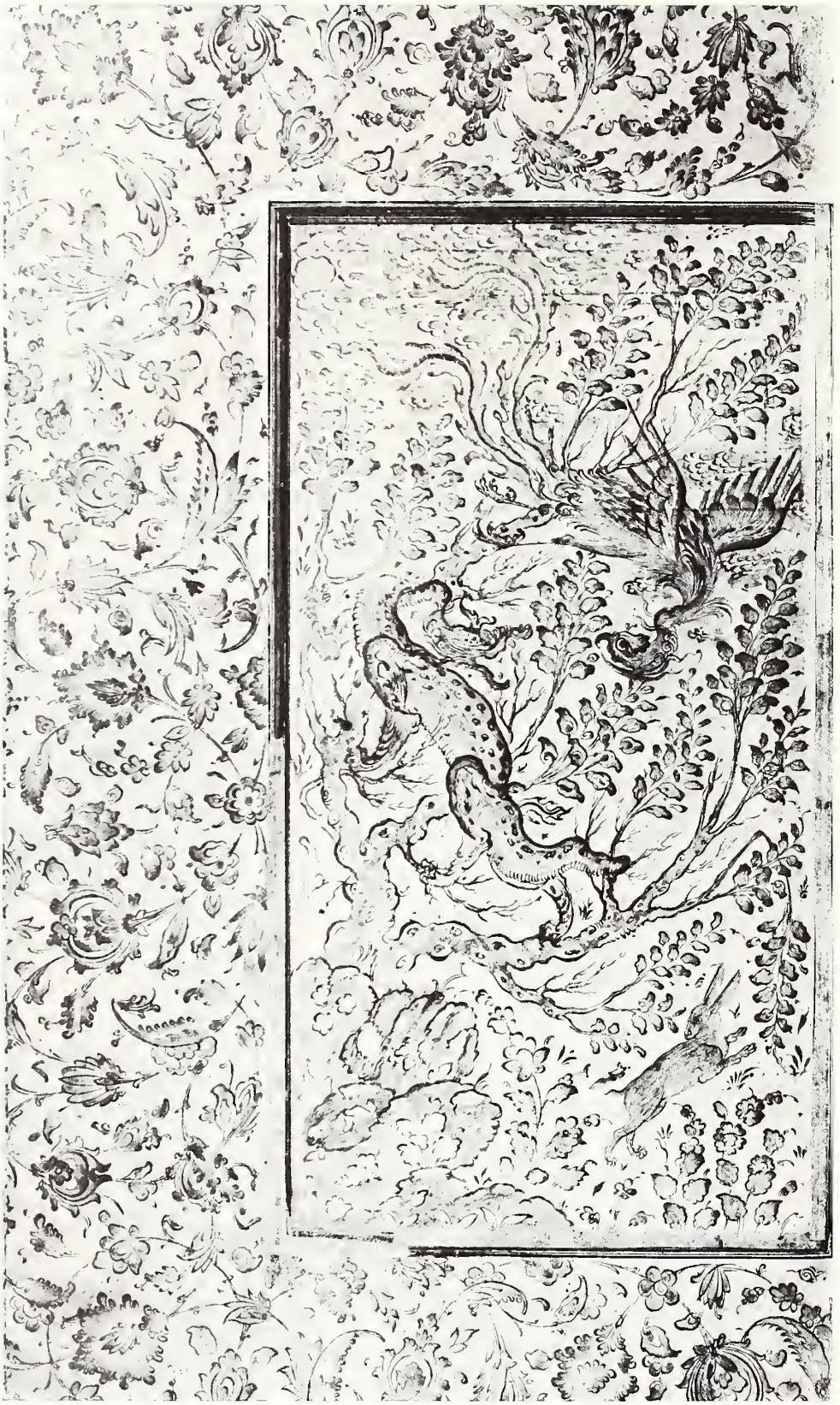
(oval) The veil was uncovered from truth for Yusuf by God [truth]. In this way Ahmad [Muhammad] was given to us by the creator.

(square) The veil was uncovered from truth for Yusuf by God [truth]. In this way Ahmad [Muhammad] was given to us by the creator. [A.H.] 1204 [A.D. 1789–90].

(fol. 247b, oval) Seal of Lutf-Ali . . . and Bihzad



210 (fol. 1b)



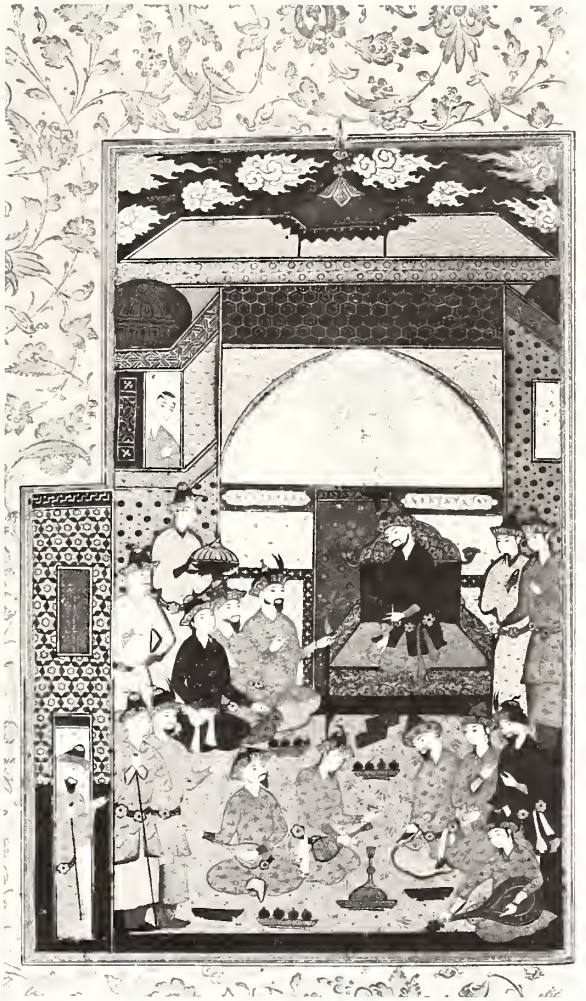
210 (fol. 149a)

PROVENANCE
Octave Homberg, June 1931

PUBLISHED
Homberg, no. 87, p. 46, pl. XL

COMMENTS
The manuscript is bound in a nineteenth-century red leather binding over paper pasteboards with inlaid medallions signed by Mulla Kabuli Munajjid, the binder, and dated A.H. 1235 (A.D. 1819–20). The final folios of the manuscript, including the colophon, are missing. The subjects of the paintings are as follows:
Folio
15a Jenghis Khan Enthroned
Side B: panel of illumination
35a Ögedey Enthroned
Side B: panel of illumination
203a Battle against the Muzaffarids
Side B: panel of illumination
The style of these paintings is typical of late sixteenth-century Safavid work often attributed to Qazwin.[2] According to the Homberg sales catalogue of 1931, this copy of the *Habib al-siyar* consisted of four volumes[3]; the remaining ones have yet to be identified. Another section of volume 3, sold at Christie's on June 14, 1983 (lot 57), however, may be from the same manuscript as the copy in the Vever Collection; its dimensions are similar and the format of its illustrated folios (with paintings on one side and illuminations on the other) are identical.

NOTES
1. For another folio, presumably from this manuscript, see checklist number 211.
2. Robinson 1986, pp. 95–97.
3. *Homberg*, no. 87, p. 46, pl. XL.



210 (fol. 15a)



211

Habib al-siyar [211]

Khwandamir
Iran (Qazwin), ca. 1590–1600
1 detached folio presumably from the preceding manuscript (no. 210)

211 *Nushirwan Enthroned*

Side B: panel of illumination
Opaque watercolor, ink, and gold on paper
Page: 38.7 x 23.8 cm
Illustration: 26.5 x 14.9 cm
S86.0201

INSCRIPTION
(on painting)
Qarun passed away
Though he had forty houses of treasure
Nushirwan['s fame] did not die
Because he left a good name.

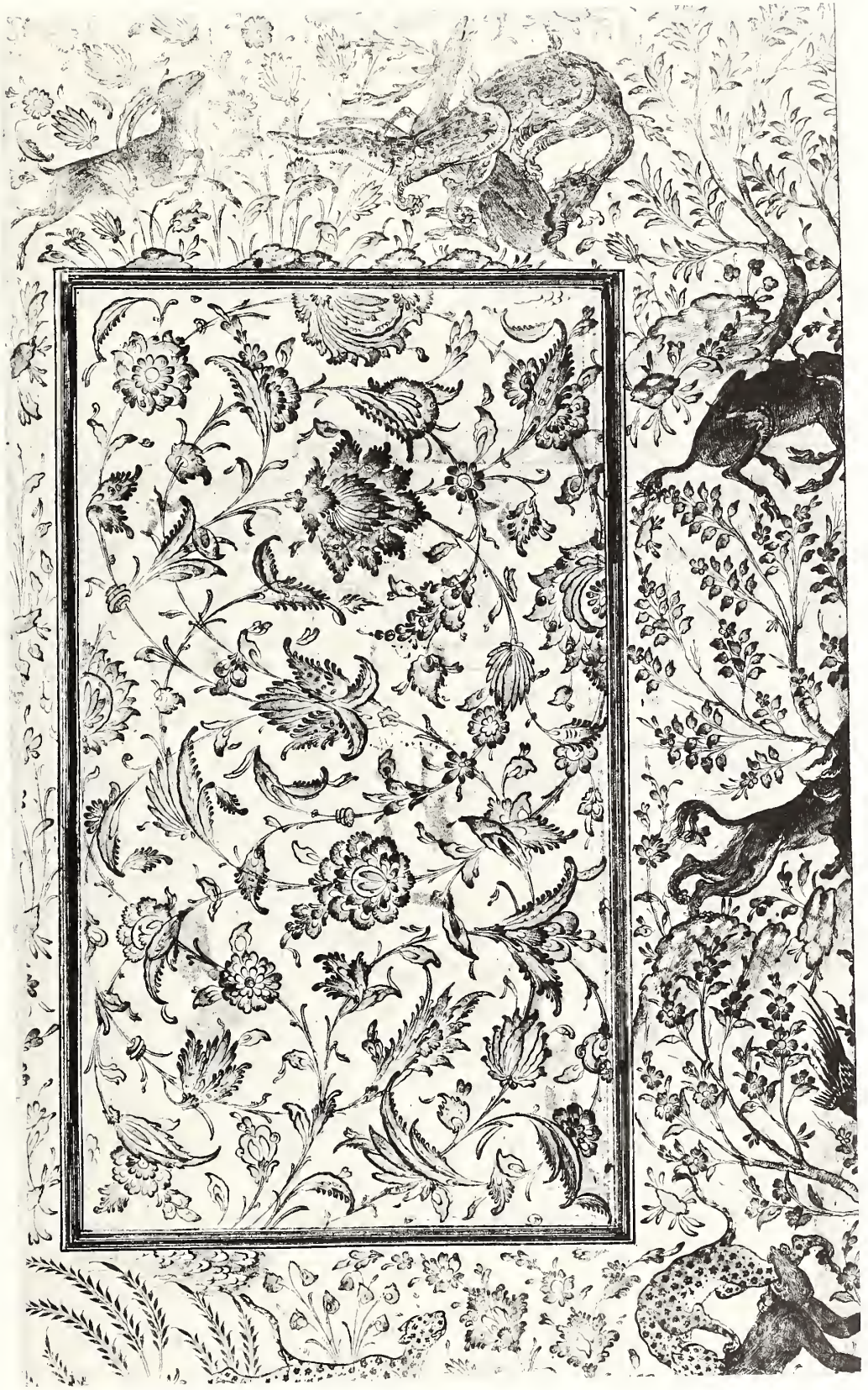
PROVENANCE
Léonce Rosenberg, December 21, 1909

PUBLISHED
Tentoonstelling, no. 27, p. 22
M&V, vol. 2, no. 119, pl. XCVIII[1]
d'Allemagne 1911a, vol. 2, p. 172
d'Allemagne 1911b

EXHIBITED
The Hague, 1927, no. 27
Paris, 1912, no. 119

COMMENTS
Although the dimensions of this folio are slightly smaller than those in checklist number 210, it is probable that it was originally part of the same copy of the *Habib al-siyar*. Not only is it structured in the same way as the paintings from that manuscript—with a painting on one side and a panel of illumination on the other—but also its composition, style, and margins are almost identical to folios 15a and 35a. The difference in size between this painting and the folios from the bound manuscript may be the result of either trimming or the fact that it was removed from another volume of the manuscript, as the story of Nushirwan should come in volume 1 of Khwandamir's history.

NOTE
1. Incorrectly identified by Marteau and Vever as a scene from the *Shahnama*.



211 (fol. 211, side B)

RAWDAT AL-SAFA FI SIRAT AL-ANBIYA WA'L-MULUK WA'L-KHULAFA [212–31]

Muhammad b. Khwandshah (known as Mirkhwand)
Copied by Inayatullah al-Katib al-Shirazi
Iran (Shiraz), A.H. 979 (A.D. 1571–72)
20 folios with 10 paintings from volumes 1–3 of a dispersed manuscript
Standard page: 1 column of text; 25 lines of *nasta'liq*

DOUBLE-PAGE FRONTISPIECE

212 *Right-hand half: Illumination*

Fragmentary
Side A: flyleaf
Opaque watercolor, ink, and gold on paper
Page: 17.5 x 18.1 cm
S86.0246

INSCRIPTION
(flyleaf) Book of *Rawdat al-safa* large size paper . . . covered and registered . . . margined, illuminated, and illustrated, with a leather cover . . . belonging to the royal lord on the date of holy Ramadan [A.H.] 1111 [A.D. February 1700] the chapters were collated.

SEAL
(flyleaf, square) [Illegible; black]

213 *Left-hand half: Illumination*

Side B: text (Mirkhwand I, pp. 1–3, lines 7–11)
Opaque watercolor, ink, and gold on paper
Page: 40.6 x 24.5 cm
Text: 24.0 x 15.4 cm
S86.0235

214 *Folio of Text*

Side A: illuminated text (Mirkhwand I, pp. 3–5, lines 11–6)
Side B: text (Mirkhwand I, pp. 507, lines 6–13)
Opaque watercolor, ink, and gold on paper
Page: 40.6 x 24.4 cm
Text: 25.7 x 13.9 cm
S86.0236

215 *Moses Performing the Miracle of the Luminous Hand before Pharaoh*

Side A: text
(Mirkhwand I, pp. 262–64, lines 1–5)
Opaque watercolor, ink, and gold on paper
Page: 41.2 x 26.9 cm
Text: 25.8 x 15.8 cm
Illustration: 35.2 x 23.8 cm
S86.0239

216 *Sulayman Enthroned*

Inscribed to Mirak
Side B: text
(Mirkhwand I, pp. 370–72, lines 8–6)
Opaque watercolor, ink, and gold on paper
Page: 41.2 x 26.8 cm
Text: 25.4 x 15.8 cm
Illustration: 25.6 x 24.2 cm
S86.0233

INSCRIPTION
(on rock) Drawn by Mirak

PROVENANCE
Unidentified sale, no. 243

DOUBLE-PAGE ILLUMINATION

217 *Right-hand half: Colophon to a Section of the Manuscript*

Copied by Mahmud Inayatullah al-Katib al-Shirazi
Dated A.H. 979 (A.D. 1571–72)
Side B: right-hand half of illuminated page of text (Mirkhwand II, pp. 2–3, lines 1–14)
Opaque watercolor, ink, and gold on paper
Page: 41.0 x 26.2 cm
Text: 25.0 x 15.6 cm
Illumination: 36.3 x 23.5 cm
S86.0089.001

INSCRIPTION
This discourse is finished by the aid of God, king of the sovereigns, the powerful, the munificent. By the goodness and properness and kindness of his divine grace, the least of God's creatures finished writing it. Ibn Mahmud Inayatullah the scribe of Shiraz. May God forgive his sins and disregard his faults in the year [A.H.] 979 [A.D. 1571–72].

218 *Left-hand half: Folio of Text*

Side A: left-hand half of illuminated page of text (Mirkhwand II, pp. 3–5, lines 14–18)
Side B: text (Mirkhwand II, pp. 5–7, lines 18–22)
Opaque watercolor, ink, and gold on paper
Page: 41.0 x 26.5 cm
Text: 25.8 x 15.8 cm
Illumination: 37.0 x 24.0 cm
S86.0089.002

219 *Muhammad Converses with Nestor*

Side A: text
(Mirkhwand II, pp. 90–92, lines 17–12)
Opaque watercolor, ink, and gold on paper
Page: 41.2 x 27.1 cm
Text: 25.7 x 15.9 cm
Illumination: 34.8 x 24.5 cm
S86.0245

220 *Folio of Text*

Side A: illuminated text
(Mirkhwand II, pp. 154–56, lines 15–9)
Side B: text
(Mirkhwand II, pp. 156–58, lines 9–7)
Opaque watercolor, ink, and gold on paper
Page: 41.1 x 27.8 cm
Text: 25.7 x 15.8 cm
S86.0237

221 *Folio of Text*

Side A: text
(Mirkhwand II, pp. 233–35, lines 21–21)
Side B: illuminated panels and text
(Mirkhwand II, pp. 235–37, lines 21–4)
Opaque watercolor, ink, and gold on paper
Trimmed
Page and text: 25.7 x 15.8 cm
S86.0381

222 *Hamza and Ali in Battle*

Side B: text
(Mirkhwand II, pp. 237–39, lines 14–9)
Opaque watercolor, ink, and gold on paper
Page: 41.0 x 27.1 cm
Text: 25.3 x 15.9 cm
Illustration: 32.0 x 24.4 cm
S86.0234

PROVENANCE
Unidentified sale, no. 246



222

223 *The Prophet Watches Ali Behead a Foe*

Side A: illuminated panels of text
(Mirkhwand II, pp. 347–48, lines 3–3)
Opaque watercolor, ink, and gold on paper
Page: 41.2 x 27.4 cm
Text: 25.9 x 16.3 cm
Illustration: 34.3 x 23.6 cm
S86.0244

224 *Ali Lifts the Gates of Qamus*

Side A: illuminated panels of text
(Mirkhwand II, p. 417, lines 4–24)
Opaque watercolor, ink, and gold on paper
Page: 41.2 x 27.7 cm
Text: 25.7 x 15.8 cm
Illustration: 33.3 x 22.2 cm
S86.0240

225 *Muhammad Selects Ali as His Successor*

Side A: text
(Mirkhwand II, pp. 539–41, lines 14–8)
Opaque watercolor, ink, and gold on paper
Page: 41.3 x 27.5 cm
Text: 26.2 x 16.0 cm
Illustration: 29.9 x 22.8 cm
S86.0242



223

226 *The Battle against the Byzantines for Aleppo*

Side B: text
(Mirkhwand II, pp. 658–60, lines 18–15)
Lower left corner missing
Opaque watercolor, ink, and gold on paper
Page: 41.2 x 27.7 cm
Text: 25.8 x 15.8 cm
Illustration: 31.2 x 24.9 cm
S86.0241

227 *Ali and Aisha at the Battle of the Camel*

Side A: text
(Mirkhwand II, pp. 772–74, lines 5–4)
Opaque watercolor, ink, and gold on paper
Page: 41.3 x 27.6 cm
Text: 25.9 x 16.0 cm
Illustration: 29.9 x 22.1 cm
S86.0238

DOUBLE-PAGE ILLUMINATION

228 *Right-hand half: Colophon to a Section of the Manuscript*

Copied by Inayatullah al-Katib al-Shirazi
Dated A.H. 979 (A.D. 1571–72)
Side B: illuminated page of text
(Mirkhwand III, pp. 2–3, lines 1–17)
Opaque watercolor, ink, and gold on paper
Page: 41.0 x 26.3 cm
Text: 25.6 x 15.6 cm
Illumination: 36.3 x 21.0 cm
S86.0088.001

INSCRIPTION
Written by the least of God's creatures, Inayatullah the scribe of Shiraz. May God forgive his sins and disregard his faults in the year [A.H.] 979 [A.D 1571–72].

229 *Left-hand half: Folio of Text*

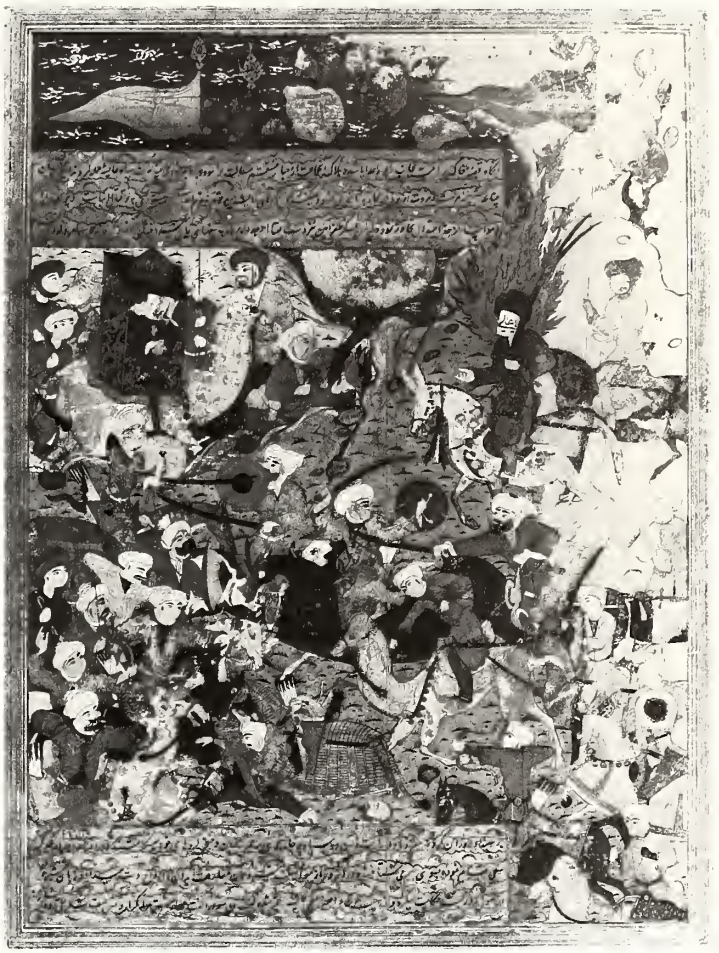
Side A: text
(Mirkhwand III, pp. 3–5, lines 17–15)
Side B: illuminated panels and text
(Mirkhwand III, pp. 5–7, lines 15–16)
Opaque watercolor, ink, and gold on paper
Page: 41.0 x 26.5 cm
Text: 25.8 x 15.8 cm
Illumination: 37.0 x 24.0 cm
S86.0088.002

230 *The Caliph Mansur and Imam Ja'far al-Sadiq*

Side A: text
(Mirkhwand III pp. 31–33, lines 8–8)
Opaque watercolor, ink, and gold on paper
Page: 41.2 x 27.3 cm
Text: 25.7 x 16.2 cm
Illumination: 26.0 x 22.7 cm
S86.0243

231 *Folio of Text*

Side A: text
(Mirkhwand III, pp. 275–77, lines 23–18)
Side B: text
(Mirkhwand III, pp. 277–79, lines 18–14)
Opaque watercolor, ink, and gold on paper
Trimmed
Page and text: 25.8 x 15.6 cm
S86.0370



227

COMMENTS, 212–31

Muhammad b. Khwandshah, better known as Mirkhwand (1434/35–1498), was a late Timurid historian at the court of Sultan-Husayn (r. 1470–1506) in Herat. The *Rawdat al-safa* (Garden of Purity) is a lengthy chronicle of world history divided into seven tomes beginning with Creation and continuing through the reign of Sultan-Husayn and his sons. The last tome, dealing with the events of Sultan-Husayn's life, was completed by his grandson, Ghiyathuddin b. Humamuddin Muhammad Khwandamir.[1]

The paintings from this copy of the manuscript, though now in poor condition, are executed in a typical Shirazi manner of the third quarter of the sixteenth century.[2] Although the *Rawdat al-safa* was rarely illustrated, another copy of the manuscript (volume 2) dated A.H. Rajab 24, 1003 (A.D. April 4, 1595), with 164 folios and thirteen paintings also attributable to Shiraz, is in the Chester Beatty Library, Dublin.[3] These paintings, though less bold than the ones in the Vever Collection, share a number of features with them.[4]

A note on the fragmentary flyleaf indicates that as late as A.H. Ramadan 1111 (A.D. February 1700) the manuscript was still bound in leather covers (see no. 212).

NOTES

1. Rypka 1968, p. 441.

2. Robinson 1986, pp. 74–75. Another folio almost certainly from this manuscript is in the Pozzi Collection, Musée d'art et d'histoire, Geneva, and is reproduced in Robinson 1973, no. 23, pp. 123–24.

3. MS. 254. Arberry et al. 1959–62, vol. 3, pp. 30–31.

4. *Muhammad and Ali with the Companions of the Prophet* (fol. 97b), for instance, is clearly based on the same scene in the Vever Collection.

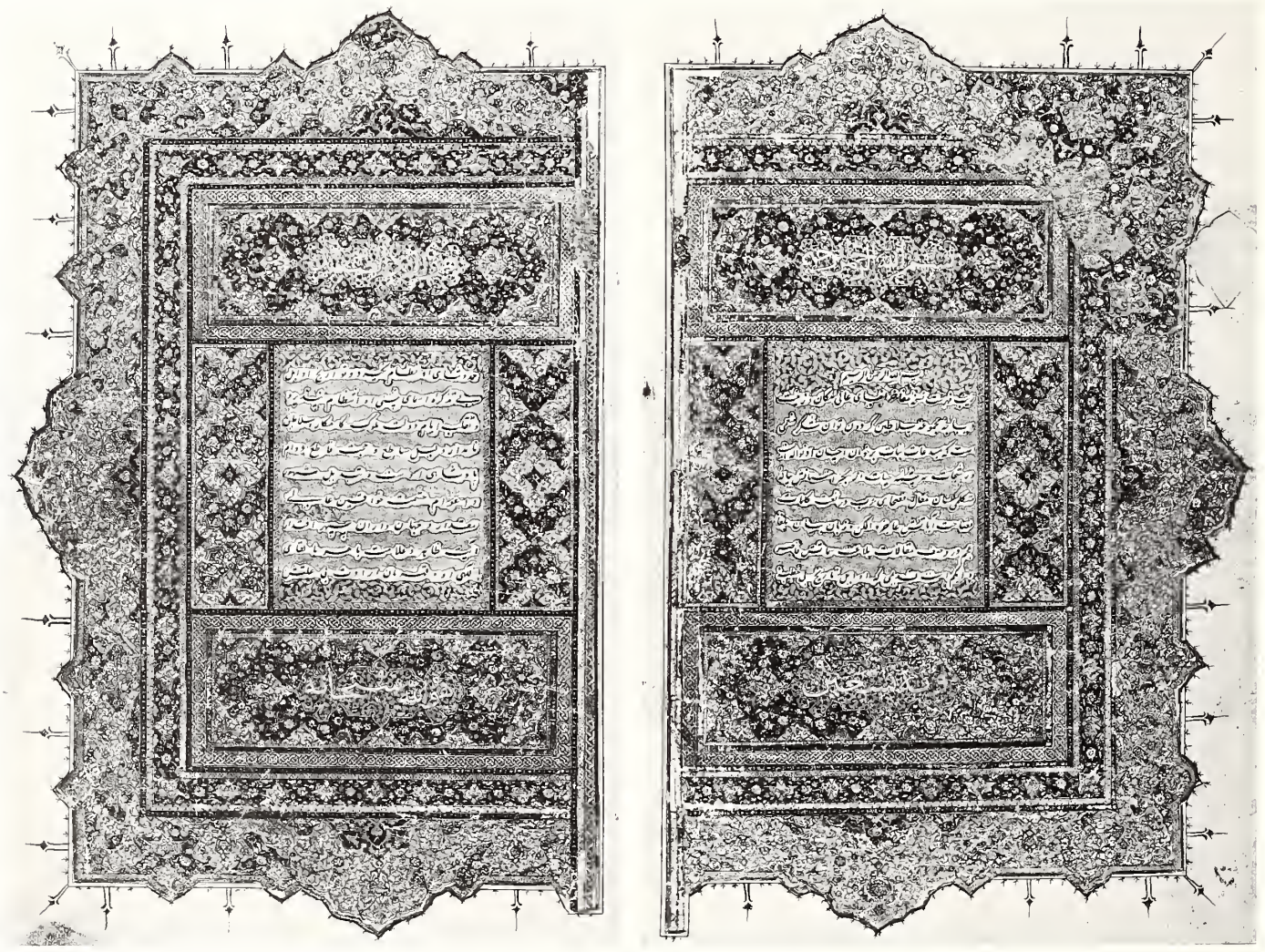
Rawdat al-safa fi sirat al-anbiya wa'l-muluk wa'l-khulafa [232–34]

Khwandshah (Mirkhwand)
Iran, early 17th century
3 folios from a dispersed manuscript
Standard page: 1 column of text;
25 lines of *nasta'liq*

DOUBLE-PAGE FRONTISPIECE

232 *Right-hand half: Illumination and Lines One through Six of Text*

Side A: seals
Remargined
Opaque watercolor, ink, and gold on paper
Page: 37.7 x 23.8 cm
Text: 22.3 x 14.9 cm
Illumination: 34.2 x 21.9 cm
S86.0373



232–33

INSCRIPTIONS
Volumes one and two of *Rawdat al-safa.* The date of the month of Rabi' . . . Intended for the library . . . passed.
Volumes one and two of *Rawdat al-safa* are five hundred and sixty-two . . . folios.

SEALS
(side A, square) Abdul-Wahhab al-Musawi. Will not God defend His slave? [From Sura XXXIX:36]
(square) [Illegible]

233 *Left-hand half: Illumination and Lines Six through Nine of Text*

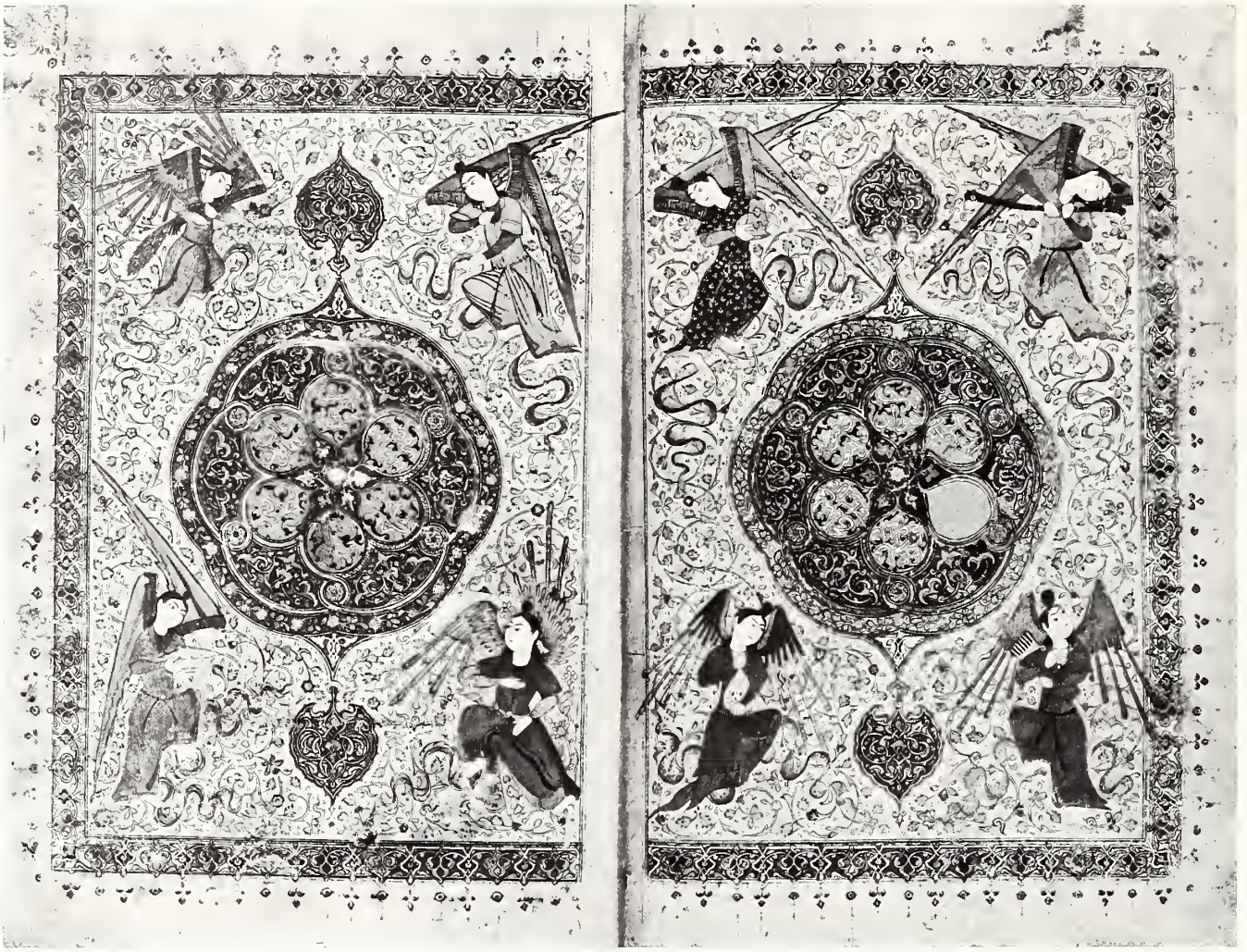
Side B: text
(Mirkhwand I, p. 1, line 9; p. 3, line 6)
Remargined
Opaque watercolor, ink, and gold on paper
Page: 38.0 x 24.6 cm
Text: 22.6 x 15.1 cm
Illumination: 35.1 x 22.2 cm
S86.0374

234 *Sarlawh and First Fifteen Lines of Text*

Side A: blank
Opaque watercolor, ink, and gold on paper
Page: 37.6 x 24.6 cm
Text: 19.5 x 14.0 cm
Illumination: 12.0 x 14.0 cm
S86.0372



234



235 (fols. 1b-2a)

235 KHAMSA

Kamaluddin Abu'l-Ata Mahmud Murshidi Kirmani (Khwaju)
Iran (Shiraz), A.H. Rajab 1, 841
(A.D. December 27, 1437)
230 folios with 11 paintings (1 double page), 1 double-page frontispiece (fols. 2b-3a), and 4 *lawhs* (fols. 34b, 103b, 183b, 213b)
Standard page: 4 columns of text with 17 lines of *nasta'liq*; 1 marginal column, written diagonally, of 32 lines of *nasta'liq*
Opaque watercolor, ink, and gold on paper
Page: 22.0 x 14.8 cm
Text: 15.3 x 10.8 cm
S86.0034
Folio 56a reproduced in color, plate 40, *A Jeweler's Eye*

PROVENANCE
R. M. Riefstahl, April 1923
F. R. Martin, 1912

PUBLISHED
BWG, no. 57, pp. 72–73, pls. LIII a&b
Exhibition, no. 539b, p. 256
Riefstahl sale catalogue, April 1923, no. 128
Martin 1912, vol. 2, pl. 243

EXHIBITED
London, 1931, no. 539b

COMMENTS
Kamaluddin Abu'l-Ata Mahmud Murshidi, a native of Kirman, was commonly known as Khwaju Kirmani. Born on February 7, 1281, he became, during the reign of the Ilkhanid (1256–1353) sultan Abu-Sa'id (r. 1317–35), one of the court's most noted panegyrists. He died in either 1352 or 1361.[1] His *Khamsa*, or quintet



235 (fol. 18b)



235 (fol. 23b)

of poems, is loosely based on the *Khamsa* of the great thirteenth-century poet Nizami. The five poems that make up Khwaju Kirmani's quintet, which was completed in 1345, consist of two romances—*Nawroz u Gul* and *Humay u Humayun*—and three ethical poems inspired by Sufi mysticism—the *Kamalnama* (Book of Perfection), the *Rawdat al-anwar* (Garden of Lights), and the *Gawharnama* (Book of Jewels).

This copy of the manuscript is bound in a nineteenth-century papier-mâché binding with lacquer-painted floral medallions and designs on the exterior covers; the doublures are of leather with gold-painted designs. The subjects of the paintings are as follows:

Folio

1b-2a Double-Page Composition
18b An Adviser before a Seated Ruler [Aristotle before Iskandar?]
23b The Old Woman Petitions Malikshah b. Alp Arslan
56a Humay Slays the Demon before the Walls of Zarina Dizh
63b Humay and a Companion before Humayun
90a Battle between Humay and Faghfur
129a Marauding Turks Attack Mihrban's Barge
150a Nawroz Fights the Dragon
169a The Consummation of Gul and Nawroz's Marriage
202b King of Hindustan before Sultan-Mahmud of Ghazna
223a Baha'uddin Mahmud Seated before the Sultan

Although neither the frontispiece nor the colophon of the manuscript indicate where, or for whom, it was copied, the spongy rocks, elongated figures, and rough, almost sketchy colors of the illustrations are typical of painting associated with Shiraz during the



235 (fol. 56a)



235 (fol. 90a)

second quarter of the fifteenth century. Several of the images, such as *Nawroz Fights the Dragon*, with its vibrant action and seething serpent, are extremely close in style to paintings from a copy of the *Khamsa* of Nizami dated A.H. 839 (A.D. 1435–36).[2]

Under Ibrahim-Sultan (r. 1394–1435), Shahrukh's second son, Shiraz became one of the most prolific Timurid (1370–1506) centers of manuscript production. The conventions for illumination and painting established there during his reign—and exemplified by the images in the *Zafarnama* of Sharafuddin Ali Yazdi (see nos. 285, 286) completed in 1436—continued to be used in western Iran, with minor modifications, until the end of the century. The faces of many of the figures in the manuscript (e.g., the angels on fols. 1b-2a) have been carefully retouched, possibly during the late nineteenth or early twentieth century.

NOTES

1. Rypka 1968, p. 260.
2. In the British Library, London (Or. 12856).



235 (fol. 129a)



235 (fol. 150a)

236 KHAMSA

Ilyas b. Yusuf Nizami
Dedicated to Ali b. Lutfullah
b. al-Sadiq al-Husayni
Iran(?), A.H. 837 (A.D. 1433–34)
267 folios with 8 paintings, 2 *dibachas* (fols. 1a, 83a), and 4 *lawhs* (fols. 27b, 83b, 144b, 195b)
Standard page: 4 columns of text;
25 lines of *nasta'liq*
Opaque watercolor, ink, and gold on paper
Page: 23.5 x 15.8 cm
Text: 13.5 x 10.5 cm
S86.0033

INSCRIPTIONS

(fol. 1a, *dibacha*) Entered into the library of the slave, the weak, the least servant of God the munificent, Ali b. Lutfullah b. al-Sadiq al-Husayni. May God stand him in rectitude.

(fol. 83a, *dibacha*) Entered into the library of the slave, the weak, the least servant of God the munificent, Ali b. Lutfullah b. al-Sadiq al-Husayni. May God stand him in rectitude [A.H.] 837 [A.D. 1433–34].

SEAL

(fol. 1a, oval) Muhammad al-Faydi . . .

PROVENANCE

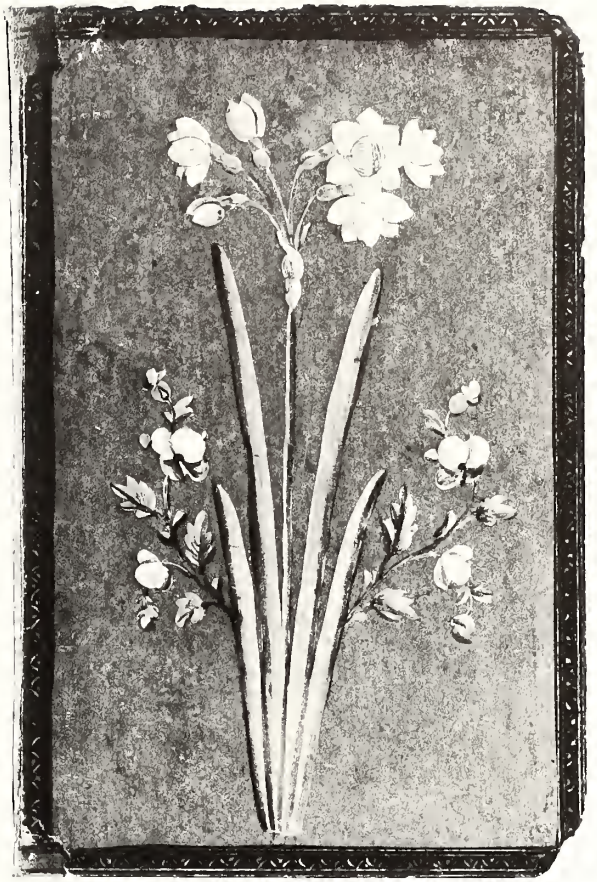
Georges Demotte, July 23, 1913

PUBLISHED

BWG, no. 52, p. 72, pl. LI a
Exhibition, no. 539d, p. 256

EXHIBITED

London, 1931, no. 539d



236 (doublure)

COMMENTS

Ilyas b. Yusuf Nizami (1141–1209) was born in Ganja (present-day Kirovabad) in the northwestern Iranian province of Azerbaijan.[1] Although little is known about his life, he is considered one of the greatest poets of the romantic epic in the history of Iranian literature. His *Khamsa* (Quintet) is composed of the *Makhzan al-asrar* (Treasure Chamber of Mysteries), *Khusraw u Shirin*, *Layla u Majnun*, the *Haft paykar* (Seven Portraits), and the Iskandar cycle, or *Iskandarnama*, which is usually divided into two parts: the *Sharafnama* (Book of Honor) and the *Iqbalnama* (Book of Happiness). Although the poems were written individually and each one has its own rhythm, meter, and set of concerns, they are generally presented as a single assembly.

The *Makhzan al-asrar*, probably completed in 1176, is an ethico-political poem that includes a variety of parables, reflections, and allegories. *Khusraw u Shirin*, written between 1177 and 1181, describes the Sasanian king Khusraw Parwez's love for Shirin and the fate of his unfortunate rival Farhad. Nizami composed *Layla u Majnun*, completed in 1188, in less than four months. The poem tells the story of two children from the Arabian desert whose unhappy fate is the result of their parents' foolishness. The *Haft paykar* dates from 1197 and uses the image of Bahram Gur, a Sasanian monarch, to describe the education and behavior of an ideal ruler. It culminates with the story of the seven princesses, each of whom represents a different aspect of love. The final poems in the quintet, the *Sharafnama* and the *Iqbalnama*, examine Iskandar, or Alexander the Great, as a warrior, philosopher, and prophet.

This copy of the *Khamsa* is bound in a nineteenth-century papier-mâché binding with lacquer-painted floral designs. The poems begin with the *Makhzan al-asrar* (fol. 1b) and continue with the *Haft paykar* (fol. 27b), *Khusraw u Shirin* (fol. 83b), *Layla u Majnun* (fol. 144b), and the *Iskandarnama* (fol. 195b). The subjects of the paintings, all of which are from the story of *Khusraw u Shirin*, are as follows:

Folio
91b Shirin Examines Khusraw's Portrait
94a Khusraw Sees Shirin Bathing



236 (fol. 83a)



236 (fol. 91b)



236 (fol. 101a)



236 (fol. 115b)



236 (fol. 122a)



236 (fol. 129b)



236 (fol. 134a)

101a Khusraw Strikes the Lion outside of Shirin's Tent
104b Battle between Khusraw and Bahram Chubina
115b Shirin Observes Farhad at Work
122a Khusraw before Shirin's Palace
129b Khusraw's Feast
134a Khusraw Enters Shirin's Room

Although the manuscript does not contain a colophon, the second *dibacha* (fol. 83a) is dated A.H. 837 (A.D. 1433–34). Both the illuminations and the paintings are related to early fifteenth-century Shirazi work. As Robinson has noted,[2] however, they also share a number of features with illuminations and paintings often attributed to Sultanate India. The thin, sketchy colors, strong pigments, and elongated figures with oval faces and pencil-line mustaches, in particular, are distinct from most Persian painting of this period. Ali b. Lutfullah b. al-Sadiq al-Husayni is an otherwise unknown patron.

NOTES

1. For a detailed discussion of Nizami and his poetry, see Rypka 1968, pp. 210–13; Browne 1928, vol. 2, pp. 400–412.
2. Robinson 1986, p. 27.

237 KHAMSA

Nizami
Iran, ca. 1470(?) and later
149 folios with 91 paintings and
2 *lawhs* (fols. 1b, 74b)
Standard page: 4 columns of text;
25 lines of *nasta'liq*
Opaque watercolor, ink, and gold on paper
Page: 38.7 x 26.7 cm
Text: 25.1 x 16.4 cm
S86.0061
Folios 101b, 102a, and 103b reproduced in color, plates 41–43, *A Jeweler's Eye*

SEAL
(fol. 1a, oval) His slave Muhibb-Ali

PUBLISHED
M&V, vol. 1, nos. 82–83, pl. LXVI
Martin 1912, vol. 2, pl. 62

EXHIBITED
Paris, 1912, nos. 82–83

COMMENTS
The manuscript is bound in a nineteenth-century brown leather binding over paper pasteboards with block-stamped medallions and corner pieces. The poems begin with the *Iskandarnama* (fol. 1b) and continue with *Khusraw u Shirin* (fol. 38b), *Layla u Majnun* (fol. 74b), and the *Haft paykar* (fol. 108b). The subjects of the paintings are as follows:

Folio
17a Severed Heads in Boxes Presented to Dara
18b Iskandar Observes the Forging of a Mirror
19a Dara's Envoy before the Enthroned Iskandar
23a Battle between Dara and Iskandar
23b Battle between Dara and Iskandar
24a Two of Dara's Generals before Iskandar
25a Iskandar Comforts the Dying Dara
29a Iskandar Feasts at Isfahan
29b Iskandar Seated with Rawshanak
30b Iskandar Enthroned
31b Iskandar Approaches Mecca
32b Iskandar Receives Gifts on the Way to Barda'
34b Nushaba Examines Iskandar's Portrait
35b Nushaba Journeying
36a Nushaba and Iskandar Entertained
37a Iskandar and His Court
40b Farhad Seated before Shirin
41a The Construction of a Stone Tank
41b The Milk Tank
42b Khusraw Receives News of Farhad
43a A Prince Surrounded by Attendants
43b Farhad Falls to the Ground
44b Farhad before Khusraw and His Court
45a Farhad at Work on the Rock
45b Farhad Seated among the Rocks
46a A Gazelle and a Wild Ass in a Landscape



237 (fol. 1b)

46b Shirin Observes Farhad at Work
47a An Old Man Falsely Informs Farhad of Shirin's Death
49b Khusraw and His Court
50a Khusraw Enthroned at Isfahan
51a Farhad at Work on the Rock
Khusraw Wooes Shakar
53a Khusraw before Shirin's Palace
53b Khusraw and Shirin Hunt
54a Khusraw about to Enter Shirin's Palace
54b Khusraw at the Door of Shirin's Rooms
55a Khusraw outside Shirin's Palace
56a Nakisa Sings in Lieu of Shirin
56b Barbad Sings in Lieu of Khusraw
57a Nakisa Sings in Lieu of Shirin
57b Nakisa Sings in Lieu of Shirin without the Attendant
58a Nakisa Sings in Lieu of Shirin without the Attendant
58b Nakisa Sings in Lieu of Shirin without the Attendant
59b Khusraw Prepares to Embrace Shirin outside the Tent
60a Khusraw and Shirin Seated Together

60b Khusraw Embraces Shirin
61a Shirin and Her Maids Approach Khusraw in His Chambers
61b Shirin Rescued by Her Maids from the Drunken Khusraw
62a Khusraw and Shirin Enthroned with Shakar before Them
62b Khusraw and Shirin Listen to Music
63a Khusraw and Shirin Converse
63b Khusraw Talks to Buzurg-umid
65a Khusraw Awakened from a Dream
65b Khusraw Observes Shirin's Treasures
66b Shiruya Enthroned
67b Khusraw and Shirin in Bed
Khusraw's Murderer Escapes from the Bedroom
68b Khusraw's Funeral Procession
Shirin Commits Suicide on Khusraw's Coffin
70a Ascent of the Prophet to Heaven
72b An Enthronement
84b Majnun Faints
Majnun Comforted by His Father
86a Majnun's Last Conversation with His Father
87b Majnun in the Wilderness
89b Majnun Receives News of Layla
93a Majnun Learns of Layla's Marriage
94b Battle of the Clans
95b Battle of the Clans
96a Conference after the Battle
97a Majnun Buys Deer from the Hunter
98a Majnun Ransoms Deer from a Hunter in Exchange for His Clothes
98b Majnun in the Wilderness
99a Majnun before Layla's Tent
100b Majnun Visited by His Mother and Salim Amiri
101b A Prince Prostrates Himself before a Holy Man
102a Majnun Throws Himself at His Mother's Feet
102b Majnun at the Tomb of His Parents
103b Layla and Majnun in the Palm Grove
106a Majnun Visited by Salam of Baghdad
112a Bahram Gur Rides with Attendants
115b Bahram Gur Hunts
117a Bahram Gur Watches Fitna Carry the Cow
120a Bahram Gur Seated with Attendants
121b Bahram Gur and the Princess in the Black Pavilion
124a A Man Enters the Court of the Fairy Queen[?]
127a Bahram Gur and the Princess in the Yellow Pavilion
129a Bahram Gur and the Princess in the Green Pavilion
142a Bahram Gur and the Princess in the White Pavilion
Inscribed: Samad
146b Bahram Gur Enthroned with the First Oppressed [Witness]
147a Bahram Gur with the Second Oppressed [Witness]



237 (fol. 29b)

This manuscript poses a number of problems concerning both its date and origin as well as its subsequent history. The paintings were executed in at least three different styles: thirteen in a manner clearly based on Timurid painting of the second quarter of the fifteenth century[1]; eleven in a manner closely resembling some of the Turcoman drawings and painted sketches inscribed to Shaykhi in an album in the Topkapı Sarayı Müzesi Kütüphanesi, Istanbul[2]; and sixty-four in a manner derived from popular Mughal painting of the late sixteenth century.[3] In addition to these different styles of execution, a number of the paintings have been retouched and at least three of them seem to have been completely repainted,[4] thus further obscuring the archaeology of the manuscript.

Robinson, on the basis of the thirteen paintings in the Timurid style, has suggested that the manuscript may have been made around 1425 for the Timurid prince Baysunghur.[5] Although these paintings resemble early Timurid paintings, the flatness of the



237 (fol. 45a)



237 (fol. 44b)

colors, poorly rendered features, and awkward compositions suggest that they may actually be later copies of Timurid works (possibly done in India). None of the Turcoman paintings, which are clustered together in the middle of the story of Layla and Majnun, on the other hand, appears to have been altered (except for fols. 93a and 94b). It seems safer, therefore, to attribute the origins of this copy of the *Khamsa* to one of the Turcoman courts of western Iran around 1470, a provenance that is further supported by the *sarlawhs* (on fols. 1b and 74b), which are extremely close in style to the illuminations in a *Khamsa* of Nizami dated 1475–81.[6]

NOTES

1. The "Timurid" folios are 43a, 44b, 49b, 51a, 53b, 89b, 98b, 115b, 120a, 121b, 129a, 146b, 147a.

2. H. 2153. The Turcoman folios are 86a, 93a, 94b, 97b, 98a, 100b, 101b, 102a, 102b, 103b, 106a.

3. The "Mughal" folios are 17a, 18b, 19a, 23a, 23b, 24a, 25a, 29a, 29b, 30b, 31b, 32b, 34b, 35b, 36a, 37a, 40b, 41a, 41b, 42b, 43b, 45a, 45b, 46a, 46b, 47a, 50a, 53a, 54a, 54b, 55a, 56a, 56b, 57a, 57b, 58a, 58b, 59b, 60a, 60b, 61a, 61b, 62a, 62b, 63a, 63b, 65a, 65b, 66b, 67b, 68b, 70a, 72b, 84b, 87b, 95b, 96a, 99a, 112a, 117a, 124a, 127a, 142a.

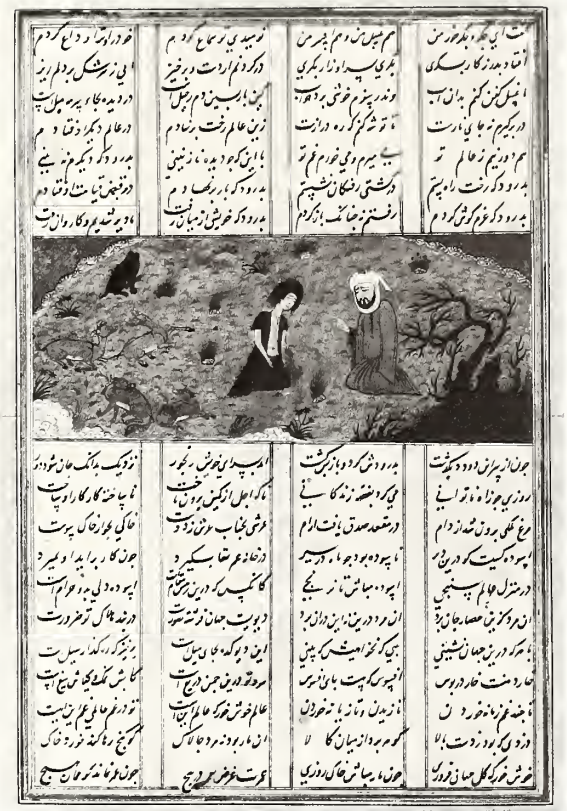
4. Folios 93a, 94b, 99a.

5. Robinson 1986, pp. 115–23.

6. In the Topkapı Sarayı Müzesi Kütüphanesi, Istanbul (H. 762).



237 (fol. 51a)



237 (fol. 86a)



237 (fol. 93a)



237 (fol. 94b)



237 (fol. 97a)



237 (fol. 98a)



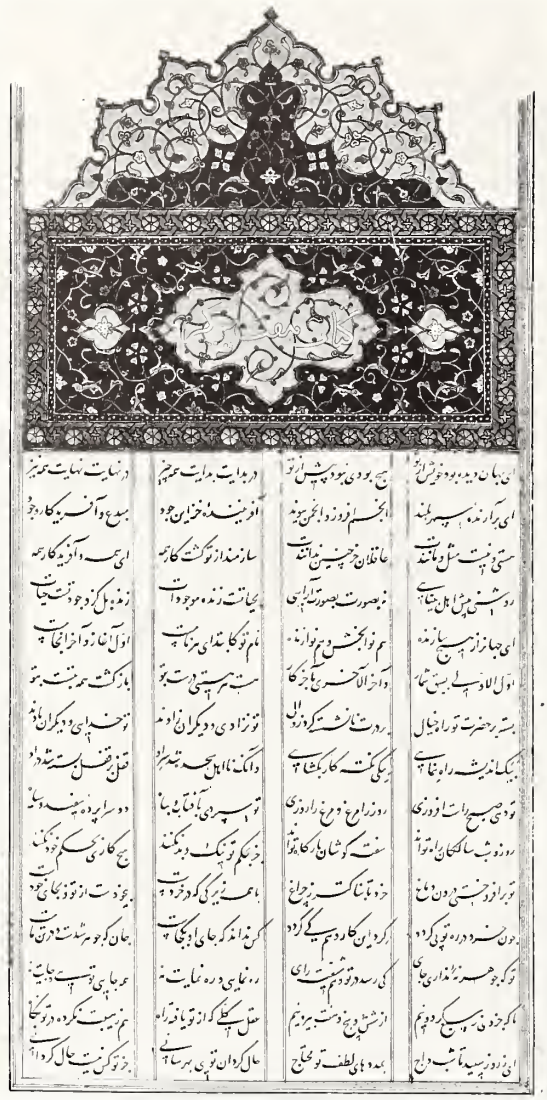
237 (fol. 102a)



237 (fol. 101b)



237 (fol. 106a)



238



239

Khamsa [238–40]

Nizami
Iran, A.H. Rabi' II 25, 903
(A.D. December 21, 1497)
3 folios from a dispersed manuscript
Standard page: 4 columns of text;
21 lines of *nasta'liq*

238 *Sarlawh and First Fifteen Lines of the Haft paykar*

Side A: text; colophon dated A.H. Rabi' II 15, 903 (A.D. December 11, 1497)
Opaque watercolor, ink, and gold on paper
Page: 29.9 x 18.9 cm
Text: 18.0 x 10.0 cm
Illumination: 4.0 x 9.2 cm
S86.0354
Reproduced in color, plate 44, *A Jeweler's Eye*

239 *Sarlawh and First Fourteen Lines of the Sharafnama*

Side A: text
Opaque watercolor, ink, and gold on paper
Page: 30.0 x 18.9 cm
Text: 15.6 x 10.1 cm
S86.0353

240 *Sarlawh and First Fourteen Lines of the Iqbalnama*

Side A: text
Opaque watercolor, ink, and gold on paper
Page: 30.0 x 18.6 cm
Text: 15.6 x 10.0 cm
Illumination: 2.2 x 10.0 cm
S86.0360

Khamsa [241–42]

Nizami
Iran, ca. 1490
2 paintings from a dispersed manuscript

241 *Layla and Majnun at School*

Opaque watercolor, ink, and gold on paper
Cut from its original text and mounted on a folio from a *Diwan* of Hafiz
Page: 26.3 x 16.8 cm
Text: 16.7 x 9.3 cm
Illustration: 11.1 x 9.3 cm
S86.0289

242 *Bahram Gur Enthroned after Killing the Lions*

Opaque watercolor, ink, and gold on paper
Cut from its original text and mounted on a folio from a *Diwan* of Hafiz
Page: 26.3 x 16.6 cm
Text: 15.8 x 8.8 cm
Illustration: 15.5 x 9.4 cm
S86.0220

COMMENTS, 241–42

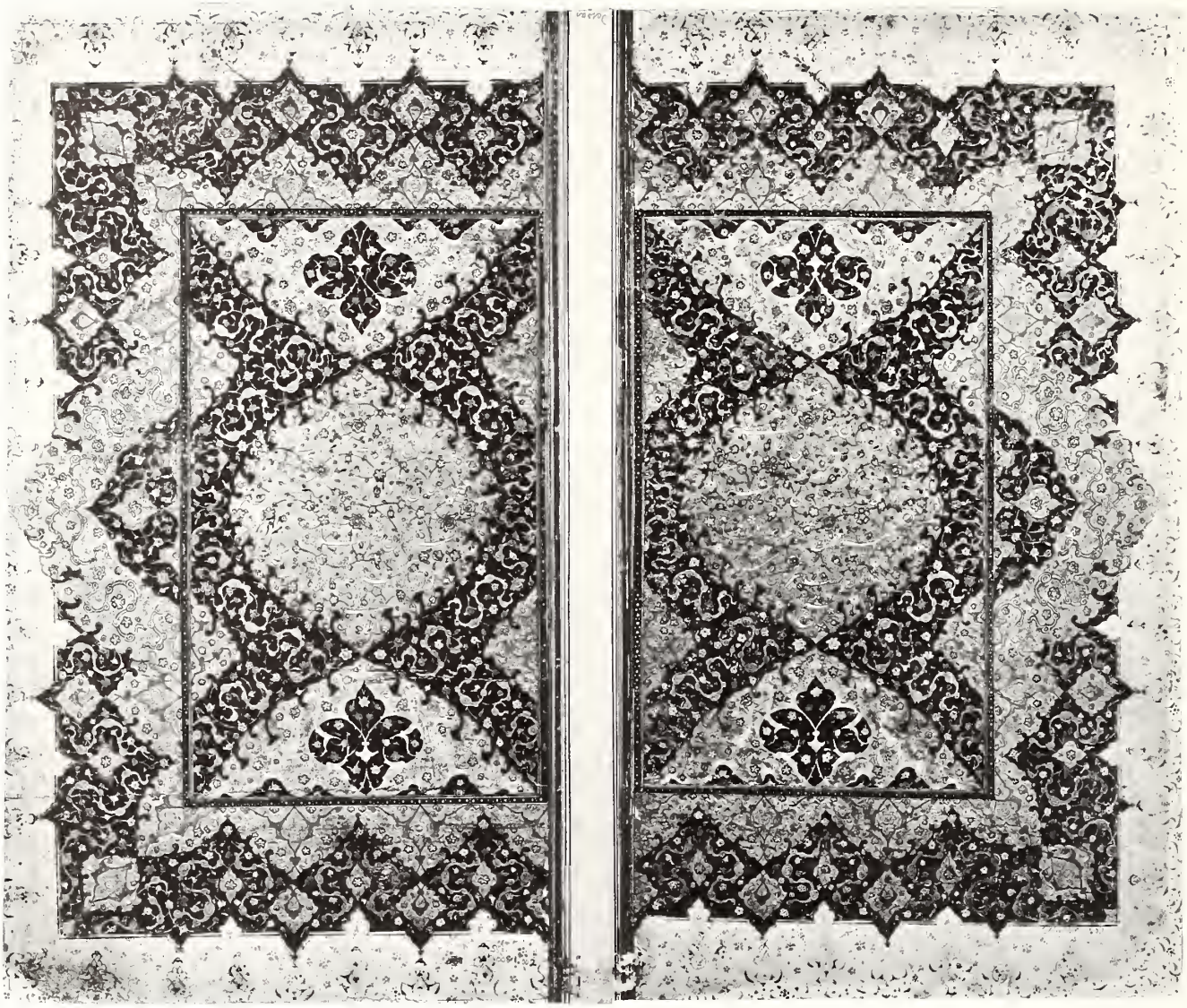
These paintings are from two different sections of the *Khamsa*. *Layla and Majnun at School* is from *Layla and Majnun*, the third poem in Nizami's quintet, while *Bahram Gur Enthroned* is from the *Haft paykar*, the fourth poem. The style of the paintings is typical of late fifteenth-century work associated with the Turcoman courts of western Iran.



241



242



243–44

Khamsa [243–44]

Nizami
Iran, 16th century
2 folios from a dispersed manuscript
Per page: 1 column of text; 7 lines of *nasta'liq*

DOUBLE-PAGE FRONTISPIECE

243 *Right-hand half: Verse in Praise of the Khamsa*

Opaque watercolor and gold on paper
Mounted on paper
Page: 33.0 x 19.2 cm
Text: 19.0 x 11.4 cm
Illumination: 28.0 x 17.0 cm
S86.0081.001

244 *Left-hand half: Introduction to the Khamsa*

Side B: *sarlawh* and the opening lines of the *Makhzan al-asrar* are visible through the back of the paper on which the folio is mounted
Opaque watercolor, ink, and gold on paper
Page: 33.2 x 18.8 cm
Text: 19.3 x 11.5 cm
Illumination: 28.3 x 17.0 cm
S86.0081.002

KHAMSA [245–46]

Nizami
Iran, ca. 1500
1 page and 1 painting from a dispersed manuscript

245 *Shirin Examines Khusraw's Portrait*

Numbered 8 and lettered P above painting in pencil
Opaque watercolor, ink, colored mica, and gold on paper
Mounted on board
Page: 22.5 x 15.6 cm
Text: 15.5 x 9.5 cm
Illustration: 11.5 x 9.4 cm
S86.0140

246 *Shirin Presents a Jug of Milk to Farhad*

Painting mounted over text
Numbered 45V in pencil below painting
Side B: text
Opaque watercolor, ink, and gold on paper
Page: 24.7 x 14.5 cm
Text: 15.5 x 7.0 cm
Illustration: 10.2 x 9.3 cm
S86.0179

PROVENANCE
Léonce Rosenberg, October 25, 1913

COMMENTS, 245–46
These folios are from the story of *Khusraw u Shirin*, the second poem of Nizami's quintet. The dense foliage, well-drawn figures, and rich pigments of the illustrations are typical of late fifteenth- to early sixteenth-century painting at a number of the Turcoman courts of western Iran.



245



246

KHAMSA [247–48]

Nizami
Iran, ca. 1505
2 folios from a dispersed manuscript
Standard page: 4 columns of text;
19 lines of *nasta'liq*

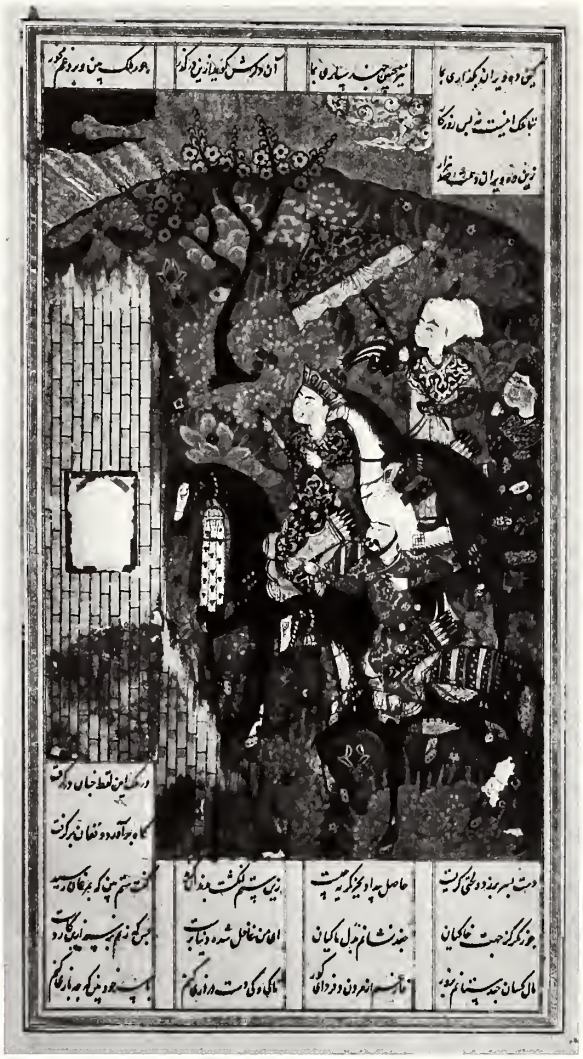
247 *Nushirwan Listens to the Owls*

Side A: text
Opaque watercolor, ink, and gold on paper
Page: 28.1 x 16.4 cm
Text: 16.5 x 8.5 cm
Illustration: 12.9 x 8.4 cm
S86.0157

248 *Shirin Presents a Jug of Milk to Farhad*

Side B: text
Opaque watercolor, ink, and gold on paper
Page: 28.3 x 16.8 cm
Text: 16.3 x 8.4 cm
Illustration: 13.1 x 8.4 cm
S86.0155

COMMENTS, 247–48
These folios are from two different parts of Nizami's text: *Nushirwan Listens to the Owls* is from the *Makhzan al-asrar*, the first poem in the quintet, and *Shirin Presents a Jug of Milk to Farhad* is from the story *Khusraw u Shirin*, the second poem of the quintet. The paintings on the folios are typical of early sixteenth-century work associated with the Turcoman courts of western Iran. Although they were executed in a style almost identical to checklist numbers 245 and 246, the Safavid turbans worn by Nushirwan's courtiers suggest that they were painted at a slightly later date.



247

249 KHAMSA

Nizami
Completed at the foundation of
Mawlana Husamuddin Ibrahim
Iran (Isfahan?), A.H. Dhu'l-Hijja 19, 915
(A.D. April 21, 1509); A.H. 934 (A.D. 1527–28)
405 folios with 26 paintings,
1 double-page frontispiece (fols. 1b–2a),
and 5 *sarlawhs* (fols. 34b, 125b, 189b, 260b, 354b)
Standard page: 4 columns of text;
19 lines of *nasta'liq*
Opaque watercolor, ink, and gold on paper
Page: 28.2 x 17.8 cm
Text: 22.3 x 11.5 cm
S86.0037

INSCRIPTIONS

(fol. 1a) The *Khamsa* of the *shaykh* of *shaykhs*, Shaykh Nizami, was purchased from his lordship Mirza [b.] Mirza Muhammad Ali-Naqi the date of the beginning of the month of Rabi' II in the city of Isfahan in the quarter of Ahmadabad. Written by the least slave Muhammad Kafi.

In the prophetic *hadith*:
God the most powerful, most sublime said: "O Muhammad, just you and me: I created creation for your sake." The prophet, peace be upon him, said: "Just you and me: I abandoned creation for your sake."

There appears in the *hadith*: A man came to His Highness and said, "I have sworn to fast until the Day of Judgment," and [the prophet], peace be upon him, said, "Fast except on the two feasts, because Husayn was killed on Monday."

(fol. 125a) The book known as *Khusraw u Shirin* was finished by the aid of God the most sublime, the munificent Lord, and by divine guidance on Monday the nineteenth of the holy month of Dhu'l-Hijja in the year [A.H.] nine hundred and fifteen [A.D. April 21, 1509]. Peace and prayer upon the best of his creation Muhammad and his family. Praise to God the Lord of the universe.

(fol. 405a) This noble copy was finished by the aid of the sublime Lord, the gentle, from the words of the great poet, proof of learned men and exemplar of scholars, Majuddin Ilyas, known as Shaykh Nizami of Ganja, God bless him and forgive him, at the tomb of the deceased Mawlana Husamuddin Ibrahim. May God bless his spirit. The year [A.H.] 934 [A.D. 1527–28].

SEALS

(fol. 1a, oval) Muhammad Ashraf . . . has hope for cure.

(oval) His slave, the hopeful Gayumarth

(square) Abdul-Rahim. I confide my cause unto God. [From Sura XL:44]



249 (lower cover of binding)

(fol. 405a, square) Abdul-Rahim. I confide my cause unto God. [From Sura XL: 44] [A.H.] 1250 [A.D. 1834–35].

(oval) [Illegible]

PROVENANCE

R. M. Riefstahl, April 1923
Walter Schulz

PUBLISHED

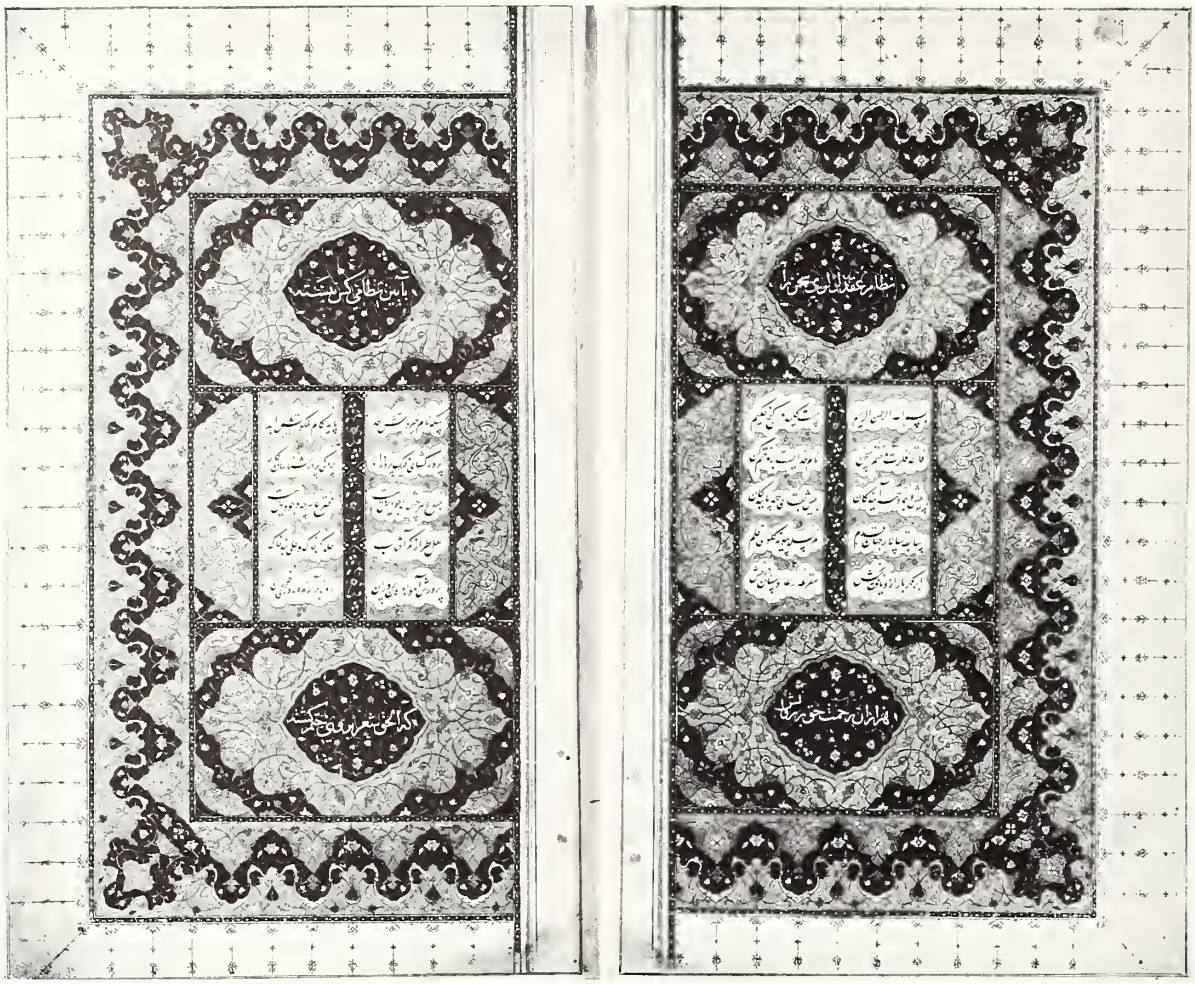
BWG, no. 135, p. 131
Exhibition, no. 718e, p. 292
Riefstahl sale catalogue, April 1923, no. 130
Schulz 1914, vol. 2, pls. 76–78
M&V, vol. 1, no. 90, pl. LXXI

EXHIBITED

London, 1931, no. 718e
Paris, 1912, no. 90

COMMENTS

The manuscript is bound in a later papier-mâché binding with lacquer-painted exterior covers and doublures of paper. The poems begin with the *Makhzan al-asrar* (fol. 2b) and continue with *Khusraw u*



249 (fols. 1b-2a)

Shirin (fol. 34b), *Layla u Majnun* (fol. 125b), the *Haft paykar* (fol. 189b), and the Iskandar cycle, which is divided into two parts: the *Sharafnama* (fol. 260b) and the *Iqbalnama* (fol. 354b). The subjects of the paintings are as follows:

Folio

17b Sultan Sanjar and the Old Woman
32b The Caliph Harun al-Rashid at the Bathhouse
44a Hurmuzd's Viziers Plead with Him for Khusraw Parwez
48a Shirin Examines Khusraw's Portrait
52b Khusraw Sees Shirin Bathing
62a Khusraw and Shirin in Their Tents
82a Farhad Carries Shirin on Her Horse
Inscribed (on rocks):
The portrait of Shirin may be worn away from the rocks
But it is impossible for the image of her face to leave Farhad's mind
92a Khusraw before Shirin's Palace
108b Khusraw and Shirin Seated Together
115b The Murder of Khusraw
137a Layla and Majnun at School
150b Battle of the Clans
171b Majnun and the Old Man in the Palm Grove
180a Layla and Majnun Faint
201b Bahram Gur Shoots a Lion and an Ass with a Single Arrow
207b Bahram Gur Wears the Crown after Clubbing the Lion
210b Bahram Gur's Master Shot
218a Bahram Gur and the Princess in the Black Pavilion
Inscribed (on pavilion walls):
Venture not alone in this journey
Tis dark and fear deviation
253a Bahram Gur and the Shepherd Who Hanged His Dog
279a Battle between Iskandar and the Zangi
293b Iskandar Comforts the Dying Dara



249 (fol. 17b)



249 (fol. 32b)

305a Iskandar at the Ka'ba
Inscribed (over door):
If you traverse the desert with the desire of the Ka'ba
If the thorns and thistles reproach you, do not grieve.
[From the *Diwan* of Hafiz]

328a Exchange of Presents between Iskandar and the Khaqan

341a Two Demons Attack One of Iskandar's Men

369a Plato Charms the Beasts with His Lute

388b Iskandar and His Men Watch the Eagles in the Valley of Serpents

Although neither the patron nor the scribe is mentioned in any of the manuscript's colophons, an undated note on the flyleaf suggests that this copy of the *Khamsa* may have been made for Mirza Muhammad Ali-Naqi at Isfahan. Located several hundred kilometers to the northwest of Shiraz, Isfahan was an important commercial and political center. The similarity between the paintings and the illuminations of this manuscript with comparable material from Shiraz reflects the extremely close relationship that existed between the ateliers of the two cities during the sixteenth century[1] and raises the possibility that works normally attributed to the latter may have been done elsewhere in Fars.

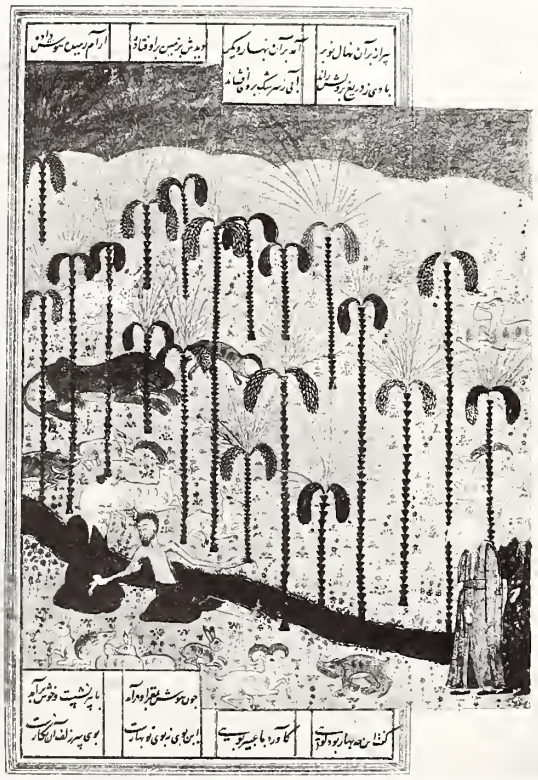
NOTE
1. Robinson 1986, p. 47.



249 (fol. 44a)



249 (fol. 82a)



249 (fol. 171b)



249 (fol. 369a)



249 (fol. 388b)



250

Khamsa [250]

Nizami
Iran (Tabriz), ca. 1525
1 folio from a dispersed manuscript
4 columns of text; 13 lines of *nasta'liq*

250 *Nushirwan Listens to the Owls*

Side A: illuminated page of text
Numbered 44v in pencil in upper right corner
Opaque watercolor, ink, and gold on paper
Page: 30.0 x 19.9 cm
Text: 19.3 x 12.1 cm
Illustration: 17.2 x 12.1 cm
S86.0214
Reproduced in color, plate 45, *A Jeweler's Eye*

PROVENANCE

Georges Demotte, June 6, 1914

COMMENTS

The fine pigments, minute details, elegant lines, and well-drawn figures of this work are typical of early Safavid painting associated with the court of Shah Tahmasp (r. 1524–76) at Tabriz. The story of the Sasanian king Nushirwan and his vizier happening upon a ruined village in which two owls are hooting at each other is from the *Makhzan al-asrar*, the first poem in Nizami's quintet. While it has not been possible to identify the manuscript from which this painting was taken, several contemporary copies of the *Khamsa*—including one dated 1524–25 with fifteen illustrations[1] and another dated March 1529 with three paintings (often attributed to Turkey)[2]—have survived. The manuscript of 1524–25 is particularly intriguing in this context. Its folios are of similar size to this one, its text is also composed of four columns of *nasta'liq* with similarly illuminated pages, and its illustrations too are mounted on gold-flecked borders.[3]

NOTES

1. Copied by Sultan-Muhammad Nur al-Katib. In the Metropolitan Museum of Art, New York (no. 13.288.7). Discussed in Jackson and Yohannan 1914, pp. 58–67; Grube 1968, nos. 61–65; Chelkowski et al. 1975.

2. Copied by Sayyidi Muhammad b. Sultan-Muhammad al-Tabrizi. Present location unknown; formerly in the Kevorkian Foundation (sold at Sotheby's, April 3, 1978, lot 139). For a more detailed list of sixteenth-century copies of the *Khamsa* of Nizami, see Dodkhudoeva 1985, pp. 294–302.

3. Jackson and Yohannan 1914, pp. 58, 61.

KHAMSA [251–52]

Nizami
Iran (Shiraz), ca. 1550
2 folios from a dispersed manuscript
Standard page: 4 columns of text;
19 lines of *nasta'liq*

251 *Bahram Gur and the Princess in the Black Pavilion*

Number 5 is written in blue and
circled in red at top of page
Side A: text
Opaque watercolor, ink, and gold on paper
Remargined and set into later borders
Page: 30.3 x 20.5 cm
Text: 19.2 x 10.8 cm
Illustration: 26.5 x 16.3 cm
S86.0182

PROVENANCE
Tabbagh, November 22, 1913

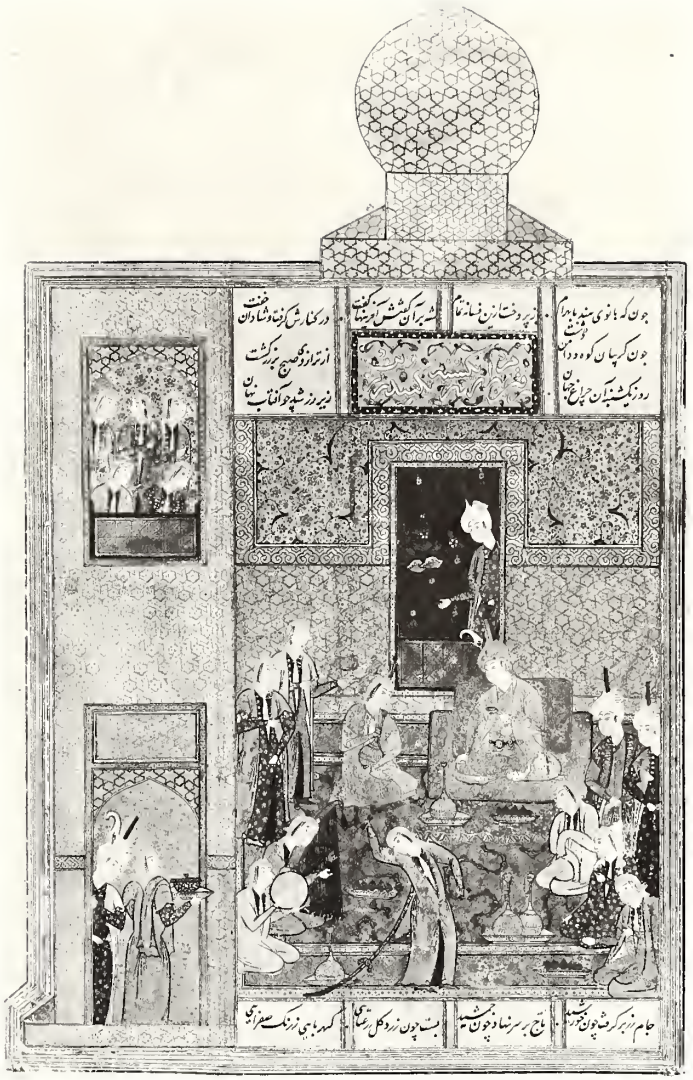
252 *Bahram Gur and the Princess in the Yellow Pavilion*

Side B: text
Number 4 is written in blue and
circled in red at top of page
Opaque watercolor, ink, and gold on paper
Set into later borders
Page: 30.4 x 20.2 cm
Text: 19.3 x 10.8 cm
Illustration: 26.6 x 16.1 cm
S86.0180

PROVENANCE
Tabbagh, November 22, 1913

COMMENTS, 251–52
Both of these folios are from the *Haft paykar*, the fourth poem of Nizami's quintet. Although it is not possible to identify the manuscript from which they were removed, the paintings are executed in a manner typical of mid-sixteenth-century work at Shiraz.[1]

NOTE
1. Robinson 1986, p. 56.



252



253 (fol. 89a)



253 (fol. 149b)

253 KHAMSA

Nizami
Iran (Shiraz), ca. 1550–60
366 folios with 16 paintings,
1 double-page frontispiece (fols. 1b-2a),
and 5 *sarlawhs* (fols. 30b, 116b, 174b, 236b, 320b)
Standard page: 4 columns of text;
21 lines of *nasta'liq*
Opaque watercolor, ink, and gold on paper
Page: 31.3 x 19.8 cm
Text: 24.5 x 13.2 cm
S86.0043

PROVENANCE
R. M. Riefstahl, April 1923

PUBLISHED
Grousset 1931, vol. 1, fig. 258, p. 337
Riefstahl sale catalogue, April 1923, no. 30

COMMENTS
The manuscript is bound in a contemporary black leather binding over paper pasteboards with block-stamped designs on the exterior covers and doublures of gold block stamping and leather filigree over a paper ground. The poems begin with the *Makhzan al-asrar* (fol. 2b) and continue with *Khusraw u Shirin* (fol. 30b), *Layla u Majnun* (fol. 116b), the *Haft paykar* (fol. 174b), and the Iskandar cycle, which is divided into two parts: the *Sharafnama* (fol. 236b) and the *Iqbalnama* (fol. 320b). The subjects of the paintings are as follows:

Folio
15b Sultan Sanjar and the Old Woman
49b Khusraw Enthroned
59a The Second Battle between Khusraw and Bahram Chubina
77a Battle between Iskandar and the Zangi

(incorrectly bound into the manuscript)
89a Khusraw at Shirin's Palace
127a Layla and Majnun at School
137b Battle of the Clans
149b Majnun in the Wilderness
165b Layla and Majnun Faint
189b Bahram Gur Wears the Crown after Clubbing the Lion
203b The Man Entertained by the Fairies
233b Bahram Gur Supervises the Execution of the Tyrannical Vizier
266a Iskandar Comforts the Dying Dara
280a Iskandar Enthroned with Nushaba
325b Iskandar Seated beneath an Awning with Three Haloed Figures Enthroned
339a Iskandar and the Seven Sages

Several of the manuscript's folios are loose and some are possibly missing. At least one, folio 77, is out of order; it should be between folios 253 and 254. Although the paintings are in good condition, in a number of instances faces have been retouched (especially on fols. 165b, 203b).

254 Khamsa

Nizami
Iran (Shiraz), ca. 1560
304 folios with 17 paintings and
5 *sarlawhs* (fols. 1b, 75b, 128b, 186b, 262b)
Standard page: 4 columns of text;
22 lines of *nasta'liq*
Opaque watercolor, ink, and gold on paper
Page: 32.7 x 20.0 cm
Text: 20.7 x 10.6 cm
S86.0050

INSCRIPTION

(fol. 304a) This book, the *Khamsa* of Nizami, was given to me by the most magnificent, imperial, spiritual. May the spirits of the world be his ransom. . . . Mirza Karim Khan, the true son of . . . Ali Khan, the commander of the Kirman cavalry, on Sunday the 24th of the month of Safar, sixth of the old month of Shahriwar in the year [A.H.] 1264 [A.D. January 31, 1848] equivalent to *qoy yil* [year of the sheep]. O God, through the sacrosanctity of the esoteric Muhammadan truth, never decrease the good fortune of the emperor of the universe, and through the representative yet to emerge of the family of Muhammad, never decrease the shadow of [the king] and . . . Mirza Karim and maintain glory forever through Muhammad and his family. The date of [A.H.] the 24th of the month of Safar 1264 [A.D. January 31, 1848].

COMMENTS

The manuscript is bound in a contemporary black leather binding over paper pasteboards with gold block-stamped exterior covers and doublures of leather. The poems begin with *Khusraw u Shirin* (fol. 1b) and continue with *Layla u Majnun* (fol. 75b), the *Haft paykar* (fol. 128b), and the Iskandar cycle, which is divided into two parts: the *Sharafnama* (fol. 188b) and the *Iqbalnama* (fol. 262b). Several of the manuscript's pages are loose, and all of the *Makhzan al-asrar* is missing. The subjects of the paintings are as follows:

Folio
13a Khusraw Sees Shirin Bathing
29a Khusraw Enthroned Listens to Barbad Singing
55b Khusraw Seated with Attendants in a Tent
68b The Murder of Khusraw
Inscribed (on doorway):
At his chamber, illuminate our chamber;
Perfume the assembly of the holy
88b Majnun at the Ka'ba
Inscribed (on Ka'ba):
Lo! We have given thee (O Muhammad) a signal victory,
That God may forgive thee of thy sin that which is past and that which is to come, and may perfect His favor [from Sura XLVIII: 1–2]
There is no god but God, and Muhammad is his messenger. [The *shahada* is repeated.]
96a Battle of the Clans
120a Layla and Majnun Faint
157a Bahram Gur and the Princess in the Green Pavilion
160b Bahram Gur and the Princess in the Red Pavilion
164b Bahram Gur and the Princess in the Blue Pavilion
170a Bahram Gur and the Princess in the Sandalwood Pavilion
174b Bahram Gur and the Princess in the White Pavilion
201b Iskandar's Champion Clubs the Zangi Leader
247a Iskandar's Champion Decapitates a Russian Horseman
251a A Russian Demon Seizes Iskandar's Elephant by the Trunk
259a The Prophets Elias and Khidr at the Well of Life
295b Iskandar and His Men in the Enchanted Garden

Both the illuminations and the illustrations of this manuscript, which is written on gold-flecked paper, are typical of mid-sixteenth-century painting attributable to Shiraz. Numerous faces throughout the manuscript have been crudely repainted. Robinson has suggested that several of the paintings may be by the same hand as those in a copy of Jami's *Yusuf u Zulaykha*, in the India Office Library, London.[1]

NOTE

1. Ethe 1344. Robinson 1986, p. 60. For reproductions of the paintings in this manuscript, see Robinson 1976, nos. 297–301.



255

Khamsa [255–56]

Nizami
Iran (Astarabad), ca. 1560
2 folios from a dispersed manuscript
Standard page: 4 columns of text;
24 lines of *nasta'liq*

255 *Bahram Gur and the Princess in the Red Pavilion*

Side B: text
Numbered 81v in pencil in upper right corner
Opaque watercolor, ink, and gold on paper
Page: 29.5 x 17.0 cm
Text: 22.7 x 11.3 cm
Illustration: 25.3 x 11.3 cm
S86.0283

PROVENANCE
Claude Anet, January 18, 1913

256 *Iskandar in the Enchanted Garden*

Side B: text
Opaque watercolor, ink, and gold on paper
Page: 29.3 x 17.3 cm
Text: 22.8 x 11.4 cm
Illustration: 24.0 x 12.5 cm
S86.0284

PROVENANCE
Claude Anet, January 18, 1913

COMMENTS, 255–56
These paintings are from two different sections of the *Khamsa*: *Bahram Gur and the Princess in the Red Pavilion* is from the *Haft paykar*, the fourth poem in the quintet, while *Iskandar in the Enchanted Garden* is from the *Iqbalnama*, the last of the five poems in the manuscript. The thickly applied, strong, almost garish colors of these works relate them to a small number of paintings that Robinson and others have attributed to Astarabad (present-day Gurgan), a town to the southeast of the Caspian Sea.[1]

NOTE
1. Robinson 1967, pp. 113–14. The key manuscript of this group is a copy of the *Shahnama* dated A.H. Rajab 972 (A.D. February 1564–65) with thirty-five paintings, in the British Library, London (Or. 12084–12086), which was completed "at Astarabad." For details concerning this manuscript, see Titley 1977, nos. 123–25, pp. 52–53.



256



259

Khamsa [257]

Nizami
Iran (Shiraz), ca. 1560
1 folio from a dispersed manuscript

257 *Sulayman Enthroned*

(Right-hand half of a double-page composition)
Side A: inscription
Opaque watercolor, ink, and gold on paper
Page: 33.4 x 20.8 cm
Illustration: 22.2 x 12.2 cm
Illumination: 30.8 x 16.8 cm
S86.0189.001

INSCRIPTION
(side A, flyleaf) This excellent book of the *Khamsa* of Nizami, gilded and painted and margined, is the work of a master of worthy ability with a tooled cover. . . . It is rare to find its equal and it is priceless. Friday, the 18th of the holy month Muharram in the year [A.H.] 1128 [A.D. January 3, 1716].

[Other inscriptions on the flyleaf date from A.H. 1112 to 1156 (A.D. 1700–1743).]

SEAL
(side A, scalloped circle) [Illegible]

COMMENTS
This painting was once mounted with checklist number 298, the left-hand half of a double-page composition from an unidentified text.

Khamsa [258]

Nizami
Iran (Shiraz), ca. 1560–70
1 folio from a dispersed manuscript
Standard page: 4 columns of text;
10 lines of *nasta'liq*

258 *Bahram Gur and the Princess in the Black Pavilion*

Side A: illuminated panels of text
Numbered 13/11 in pencil in upper left corner
Opaque watercolor, ink, and gold on paper
Page: 35.7 x 24.1 cm
Text: 22.6 x 13.5 cm
Illustration: 26.5 x 18.6 cm
S86.0185

Khamsa [259]

Nizami
Iran (Shiraz), ca. 1560–70
1 folio from a dispersed manuscript
Standard page: 4 columns of text;
20 lines of *nasta'liq*

259 *Shirin Seated with Farhad by the Milk Conduit*

Side B: text
Opaque watercolor, ink, and gold on paper
Page: 34.6 x 22.5 cm
Text: 22.8 x 12.8 cm
Illustration: 21.3 x 16.7 cm
S86.0200

PUBLISHED
BWG, no. 192, p. 142
Exhibition, no. 552, p. 265

EXHIBITED
London, 1931, no. 552

COMMENTS
This painting, with its razor-sharp rocks, well-articulated figures, and strong but sensitive coloring, is extremely close to many of the illustrations in a *Khamsa* of Nizami copied by Khayrullah b. Husayn Gulabi Shustari for Qasim Ali Durghut-oghli in 1560–61.[1] Although neither of the manuscript's colophons indicate where it was copied, Stchoukine and others have attributed it to Shiraz.[2]

NOTES
1. In the Bibliothèque Nationale, Paris (Suppl. Persan 1956). For reproductions of some of the paintings of this manuscript, see Stchoukine 1959, pls. LI-LVII.
2. Ibid., p. 112.

260 KHAMSA

Nizami
Iran (Shiraz), ca. 1570–80
239 folios with 16 paintings and
4 *sarlawhs* (fols. 1b, 74b, 124b, 172b)
Standard page: 4 columns of text;
22 lines of *nasta'liq*
Opaque watercolor, ink, and gold on paper
Page: 31.5 x 20.4 cm
Text: 21.8 x 12.6 cm
S86.0059

SEALS
(oval, in *nasta'liq:* fols. 2a, 21a, 36b, 39b, 61b, 100a, 102b, 105b, 107b, 113a, 117b, 133b, 149b, 152a, 166a, 172b, 212a, 239a) God loveth the beneficent.

(oval, in *naskh:* fols. 2a, 12a, 20b, 21a, 36b, 39b, 61b, 74b, 100a, 102b, 105b, 107b, 113a, 124b, 133b, 149b, 152a, 166a, 172b, 173a, 212a, 239a) God loveth the beneficent. [A.H.] 1183 [A.D. 1769–70]

(square: fols. 2a, 20b, 21a, 36b, 39b, 61b, 100a, 102b, 105b, 107b, 113a, 117b, 118a, 133b, 149b, 152a, 166a, 172b, 212a, 239a) God loseth not the wages of the good. [From Sura IX:120] [A.H. 116?]

PROVENANCE
Unidentified sale, Hôtel Drouot, November 24, 1908

PUBLISHED
Unidentified Hôtel Drouot sale catalogue, November 24, 1908, no. 18, illustrated

COMMENTS
The manuscript is bound in a nineteenth-century papier-mâché lacquer-painted binding with floral designs on the exterior of the covers and gold arabesques against a red background on the doublures. The poems begin with *Khusraw u Shirin* (fol. 1b) and continue with the *Haft paykar* (fol. 74b), *Layla u Majnun* (fol. 124b), and the first part of the Iskandar cycle, the *Sharafnama* (fol. 172b). The subjects of the paintings are as follows:

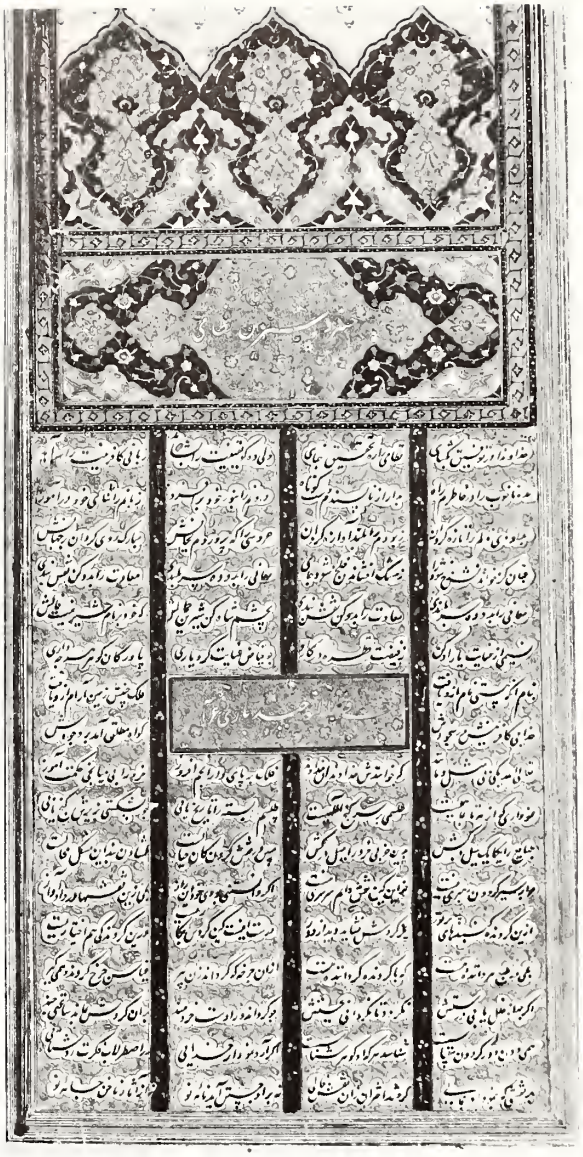
Folio
12a Khusraw Observes Shirin Hunting
(The outline of one of the gazelles has been pricked for pouncing.)
20b Khusraw Clubs the Lion outside of Shirin's Tent
36b Khusraw Enthroned with Farhad Kneeling before Him
39b Farhad Seated before Shirin
61b Khusraw and Shirin Seated under an Awning



260 (lower cover of binding)

100a Bahram Gur and the Princess in the Yellow Pavilion
102b Bahram Gur and the Princess in the Green Pavilion
105b Bahram Gur and the Princess in the Black Pavilion
107b Bahram Gur and the Princess in the Blue Pavilion
113a Bahram Gur and the Princess in the Sandalwood Pavilion
117b Bahram Gur and the Princess in the White Pavilion
133b Layla and Majnun at School
149b Majnun Lies by His Father's Tomb
152a Layla and Majnun Faint
166a Layla and Majnun Encamped
212a Iskandar at the Ka'ba

The manuscript is missing two of Nizami's poems, the *Makhzan al-asrar* and the *Iqbalnama*, and presumably several paintings. Numerous faces and details have been retouched throughout, and the outer edges of many of the paintings are now discolored. Although the manuscript's colophon is uninformative,



260 (fol. 1b)



160 (fol. 20b)

it can be associated, on the basis of the style of the paintings, with Shiraz during the third quarter of the sixteenth century.[1] Three seals are repeated throughout the manuscript, but none contains proper names.

NOTE
1. Robinson 1986, p. 64.



260 (fol. 39b)

KHAMSA [261–64]

Nizami
Iran (Khurasan), ca. 1575
4 folios from a dispersed manuscript
Standard page: 2 columns of text;
14 lines of *nasta'liq*

261 *Folio of Text*

Opaque watercolor, ink, and gold on paper
Page: 26.5 x 17.2 cm
Text: 13.5 x 7.3 cm
S86.0385

INSCRIPTION
(in margin) Slave of the king, Duraq Ustajlu

262 *Folio of Text*

Opaque watercolor, ink, and gold on paper
Page: 26.3 x 17.0 cm
Text: 13.3 x 7.4 cm
S86.0384

INSCRIPTION
(in margin) Slave of the king, Duraq

263 *Folio of Text*

Opaque watercolor, ink, and gold on paper
Page: 26.4 x 17.2 cm
Text: 13.5 x 7.2 cm
S86.0383

264 *Folio of Text*

Opaque watercolor, ink, and gold on paper
Page: 26.4 x 17.2 cm
Text: 13.6 x 7.1 cm
S86.0387

COMMENTS, 261–64
These folios, set in richly illuminated borders decorated with medallions containing human figures and arabesques, are from the *Makhzan al-asrar*, the first story of Nizami's quintet. Although the remainder of the manuscript from which they were removed has yet to be identified, the structure and composition of the borders relate the folios to several works associated with Khurasan during the third quarter of the sixteenth century.[1]

NOTE
1. For fragments from two other manuscripts with similar borders, see Arberry et al. 1959–62, vol. 2, nos. 209, 210.



265

KHAMSA [265]

Nizami
Iran (Shiraz), ca. 1580
1 folio from a dispersed manuscript
Standard page: 4 columns of text;
25 lines of *nasta'liq*

265 *Bahram Gur's Master Shot*

Numbered 50 in Persian numerals in upper left corner
Side B: text
Opaque watercolor, ink, and gold on paper
Page: 31.1 x 20.0 cm
Illustration: 20.1 x 14.0 cm
S86.0276

INSCRIPTION
(side A, upper left corner) 30th image

COMMENTS
This painting was extracted from the *Haft paykar*, the fourth poem of Nizami's quintet.

Khamsa [266]

Nizami
Iran (Qazwin?), ca. 1590
1 page from a dispersed manuscript

266 *Bahram Gur and the Princess in the Black Pavilion*

Opaque watercolor, ink, and gold on paper
Mounted on an album page
Page: 41.7 x 27.7 cm
Text: 21.7 x 12.8 cm
Illustration: 17.9 x 13.3 cm
S86.0199

COMMENTS
Although the text areas around the painting have been left blank, the subject of the illustration is clearly from the *Haft paykar*, the fourth poem of Nizami's quintet.

Khamsa [267–68]

Nizami
Iran (Isfahan), ca. 1600
2 folios from a dispersed manuscript

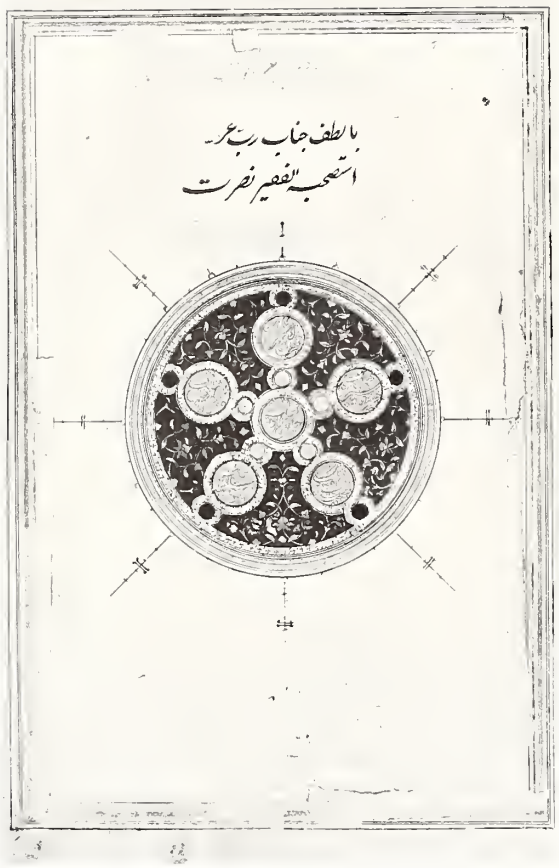
DOUBLE-PAGE FRONTISPIECE

267 *Right-hand half: A Prince Seated upon a Rock Surrounded by Attendants*

Side A: illuminated table of contents
Opaque watercolor, ink, and gold on paper
Page: 29.7 x 19.4 cm
Illustration: 19.5 x 12.6 cm
Illumination: 26.3 x 15.9 cm
S86.0191.001



267–68



267 (side A)

PROVENANCE
Moussa, 1922

PUBLISHED
Moussa sale catalogue, 1922, no. 130

268 *Left-hand half: A Prince Hunting*

Side B: irrelevant page of text mounted on reverse of a painting from a *Diwan* of Nawa'i
Opaque watercolor, ink, and gold on paper
Page: 29.6 x 19.2 cm
Illustration: 19.7 x 12.7 cm
Illumination: 26.4 x 16.2 cm
S86.0191.002

PROVENANCE
Moussa, 1922

PUBLISHED
Moussa sale catalogue, 1922, no. 130

COMMENTS, 267–68
The thin colors, agitated lines, and finely drawn figures of this frontispiece are typical of early seventeenth-century paintings associated with Isfahan.[1] Although the manuscript from which these paintings were removed is no longer identifiable, they are extremely close in style to the painting *Nushirwan Listens to the Owls* in the Museum of Fine Arts, Boston,[2] and may be from the same workshop.

NOTES
1. Robinson 1986, p. 125.
2. No. 14.606. Reproduced in Coomaraswamy 1929, no. 51, pl. XXVII.

Khamsa [269–71]

Nizami
Iran (Herat?), ca. 1600–1610
1 page and 2 folios from a dispersed manuscript
Standard page : 4 columns of text; 23 lines of *nasta'liq*

269 *Bilqis Enthroned*

(Left-hand half of a double-page frontispiece)
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 26.3 x 15.3 cm
Illustration: 19.0 x 13.1 cm
S86.0287

PROVENANCE
Reza Khan Monif, November 7, 1911

270 *Layla and Majnun at School*

Side B: panel of illumination
Opaque watercolor, ink, and gold on paper
Page: 26.2 x 16.4 cm
Illustration: 23.0 x 13.0 cm
S86.0286

INSCRIPTIONS
(on tablet on bookstand)
Say: He is God, the One!
God, the eternally Besought of all!
He begetteth not, nor was he begotten
And there is none comparable to him.
[Partly legible verse from Sura CXII: 1–4]

(on book held by Majnun) By copying Layla's name, I calm my mind.

PROVENANCE
Reza Khan Monif, November 7, 1911



269

271 *Bahram Gur and the Princess in the White Pavilion*

Side B: text
Opaque watercolor, ink, and gold on paper
Page: 26.3 x 16.3 cm
Text: 16.7 x 9.8 cm
Illustration: 19.9 x 13.7 cm
S86.0285

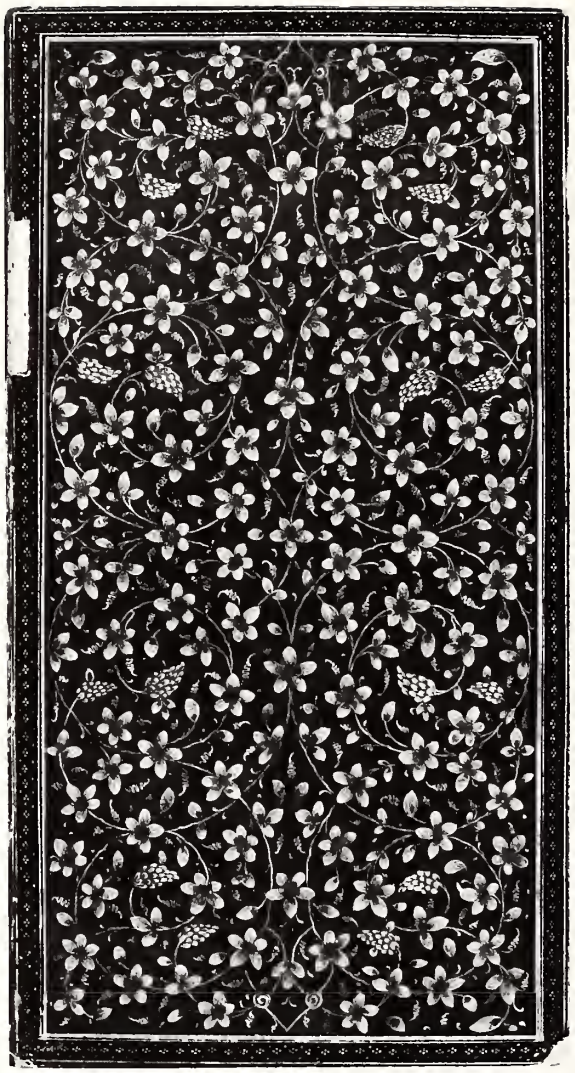
PROVENANCE
Reza Khan Monif, November 7, 1911

COMMENTS, 269–71
Bilqis Enthroned was, presumably, the left-hand half of the double-page frontispiece to the manuscript; *Layla and Majnun at School* is from the story of Layla and Majnun; and *Bahram Gur and the Princess in the White Pavilion* is from the *Haft paykar*. The well-drawn though somewhat stiff figures, well-made pigments, and carefully conceived but unimaginative compositions are typical of a number of paintings associated with early seventeenth-century patronage at Herat.[1] The similarity of many of these paintings to contemporary work at Isfahan, however, makes it difficult to be certain of their origin.

NOTE
1. Robinson 1986, p. 109.



272 (lower cover of binding)



272 (doublure)

272 KHAMSA

Nizami
Iran (Isfahan), A.H. Rajab 1055
(A.D. August 22, 1645)
269 folios with 13 paintings and
4 *sarlawhs* (fols. 1b, 39b, 105b, 192b)
Standard page: 2 columns of text with 17 lines of *nasta'liq*; 1 marginal column with 32 lines of *nasta'liq*
Opaque watercolor, ink, and gold on paper
Page: 21.2 x 11.5 cm
Text: 16.7 x 6.9 cm
S86.0483

INSCRIPTIONS

(fol. 104b) The book was finished by the aid of the munificent Lord in the month of Rajab of the year [A.H.] 1055 [A.D. August 1645].

(fol. 269b) Bought the *Khamsa* of Nizami for twenty-eight current *tumans*.

PROVENANCE

Unidentified sale, no. 68

COMMENTS

The manuscript is bound in a nineteenth-century papier-mâché binding with lacquer-painted exterior covers and doublures. The poems begin with the *Makhzan al-asrar* (fol. 1b) and continue with *Layla u Majnun* (fol. 39b), *Khusraw u Shirin* (fol. 105b), and the *Haft paykar* (fol. 192b). The subjects of the paintings are as follows:

Folio
34a Story of the Pir and His Follower



272 (fol. 34a)



272 (fol. 39b)

94a Majnun at Layla's Tent
103a Layla and Majnun Embrace
131b Khusraw Clubs the Lion
154b Farhad before Khusraw
157a Shirin Comes to See Farhad
178b The Wedding of Khusraw and Shirin
221b Bahram Gur and the Princess in the Black Pavilion
229b Bahram Gur and the Princess in the Yellow Pavilion
233b Bahram Gur and the Princess in the Green Pavilion
242b Bahram Gur and the Princess in the Blue Pavilion
249b Bahram Gur and the Princess in the Sandalwood Pavilion
255a Bahram Gur and the Princess in the White Pavilion

The manuscript is missing both sections of the Iskandar cycle. Although relatively roughly executed,



272 (fol. 103a)



272 (fol. 157a)

the illustrations were clearly based on a style of painting associated with mid-seventeenth-century Isfahan.[1] A number of similarly rendered paintings exist. They include those in two other copies of the *Khamsa*, one dated March 3, 1650,[2] and the other December 1664–January 1665.[3] Thirty-two of the latter's forty-one paintings are inscribed to Talib, who may also have been responsible for the paintings in this manuscript.

NOTES

1. Robinson 1986, p. 131.

2. In the Bibliothèque Nationale, Paris (Suppl. Persan 1111). See Stchoukine 1964, pl. LI, for a reproduction of one of the paintings from this manuscript.

3. In the British Library, London (Add. 6613). See Stchoukine 1964, pl. LXXX a, for a reproduction of one of the manuscript's images.



272 (fol. 229b)

KHAMSA [273–74]

Nizami
Iran, early 17th century(?)
2 folios from a dispersed manuscript
Standard page: 4 columns of text;
24 lines of *nasta'liq*

273 *Jesus and the Dead Dog*

Side A: text
Remargined
Opaque watercolor, ink, and gold on paper
Page: 24.8 x 17.1 cm
Text: 17.2 x 11.4 cm
Illustration: 11.9 x 11.4 cm
S86.0166

PROVENANCE
Unidentified sale, 1930, no. 103

274 *Nushirwan Listens to the Owls*

Side B: text
Remargined
Opaque watercolor, ink, and gold on paper
Page: 24.6 x 17.9 cm
Text: 16.7 x 11.7 cm
Illustration: 10.7 x 11.6 cm
S86.0165

PROVENANCE
Unidentified sale, 1930, no. 101

COMMENTS, 273–74
The thin colors and relatively sketchy features of the figures in these paintings from the *Makhzan al-asrar*, the first story in Nizami's quintet, are typical of a number of early seventeenth-century provincial Persian works. Robinson, among others, has suggested that these paintings may be associated with Herat,[1] an attribution that is confirmed, at least in part, by their similarity to several of the illustrations in a manuscript of the *Khamsa* of Nizami copied by Shah Qasim for Hasan Khan Shamlu between 1604 and 1625.[2] It should be noted, however, that the latter, despite the features they share with the Vever paintings (such as the articulation of the figures and various details of dress), are more finely executed.

NOTES
1. Robinson 1986, p. 112.

2. In the Bibliothèque Nationale, Paris (Suppl. Persan 1980). For references to the manuscript, see Stchoukine 1964, p. 81; Schmitz 1981, nos. X, XV, XXI, XXII.

Aja'ib al-makhluqat wa-ghara'ib al-mawjudat [275]

Zakariya b. Muhammad (al-Qazwini)
Iran (Qazwin), ca. 1590–1600
1 folio from a dispersed manuscript
Standard page: 1 column of text;
22 lines of *nasta'liq*

275 *A Man by the Edge of a Stream*

Side A: text
Opaque watercolor, ink, and gold on paper
Page: 29.5 x 20.3 cm
Text: 20.8 x 12.2 cm
Illustration: 8.9 x 12.2 cm
S86.0178

COMMENTS

The *Aja'ib al-makhluqat* (Wonders of Creation and Oddities of Existence) of Zakariya b. Muhammad, better known as al-Qazwini (1203–1283), is divided into two parts. The first consists of a lengthy introduction to the heavens and their inhabitants, as well as a section on cosmology. The second part of the treatise deals with sublunar phenomena, the elements, natural history, and man. In addition to al-Qazwini's discussion of heavenly and terrestrial bodies, the *Aja'ib al-makhluqat* contains a wealth of geographical details and information.

Originally written in Arabic (al-Qazwini was the *qadi* [judge] of Wasit and Hilla under the Abbasid caliph al-Musta'sim, r. 1241–58), the manuscript was subsequently translated into Persian and Turkish.[1] This folio is from a late sixteenth-century Persian edition of the text. Both the style of its painting and the format of its page relate it closely to two folios also from a late sixteenth-century copy of the *Aja'ib al-makhluqat*, in the Museum of Fine Arts, Boston,[2] and it is possible that they were originally part of the same manuscript. Another folio in the Vever Collection (no. 276) may also be from this copy of the manuscript, though that folio has been so severely trimmed that it is impossible to be certain.

NOTES

1. For more information on al-Qazwini and the *Aja'ib al-makhluqat*, see Atil 1975, p. 115.

2. Nos. 14.598 and 14.599. Reproduced in Coomaraswamy 1929, no. 24a-d.



276

Aja'ib al-makhluqat wa-ghara'ib al-mawjudat(?) [276]

al-Qazwini
Iran (Qazwin), ca. 1590–1600
1 folio from a dispersed manuscript
1 column of text; 15 lines of *nasta'liq*

276 *A Haloed Figure Enthroned*

Cut from its text and trimmed
Side B: text
Opaque watercolor, ink, and gold on paper
Page: 14.6 x 12.6 cm
Illustration: 14.2 x 12.0 cm
S86.0161

PROVENANCE

Claude Anet, January 18, 1913

COMMENTS

Although it is impossible to be certain of the exact dimensions of the original folio, both the subject of the painting and the format of the page suggest that it was originally part of either a scientific or historical text. Given its close stylistic qualities and similar textual arrangement to the preceding folio (no. 275), it is possible that it may have been removed from the same copy of the *Aja'ib al-makhluqat* of al-Qazwini.

277 Mathnawi (Fifth Book)

Jalaluddin Rumi
Copied by Sultan-Ali
b. Muhammad al-Mashhadi
Iran (Herat), A.H. 863 (A.D. 1458–59)
44 folios with 1 double-page painting (fols. 1b–2a) and 1 *sarlawh* (fol. 2b)
Standard page: 4 columns of text; 19 lines of *nasta'liq*
Opaque watercolor, ink, and gold on paper
Page: 16.4 x 10.5 cm
Text: 17.3 x 11.2 cm
S86.0035
Folios 1b–2a reproduced in color, plate 47, *A Jeweler's Eye*

INSCRIPTIONS

(flyleaf) Fifth book of the *Mathnawi*

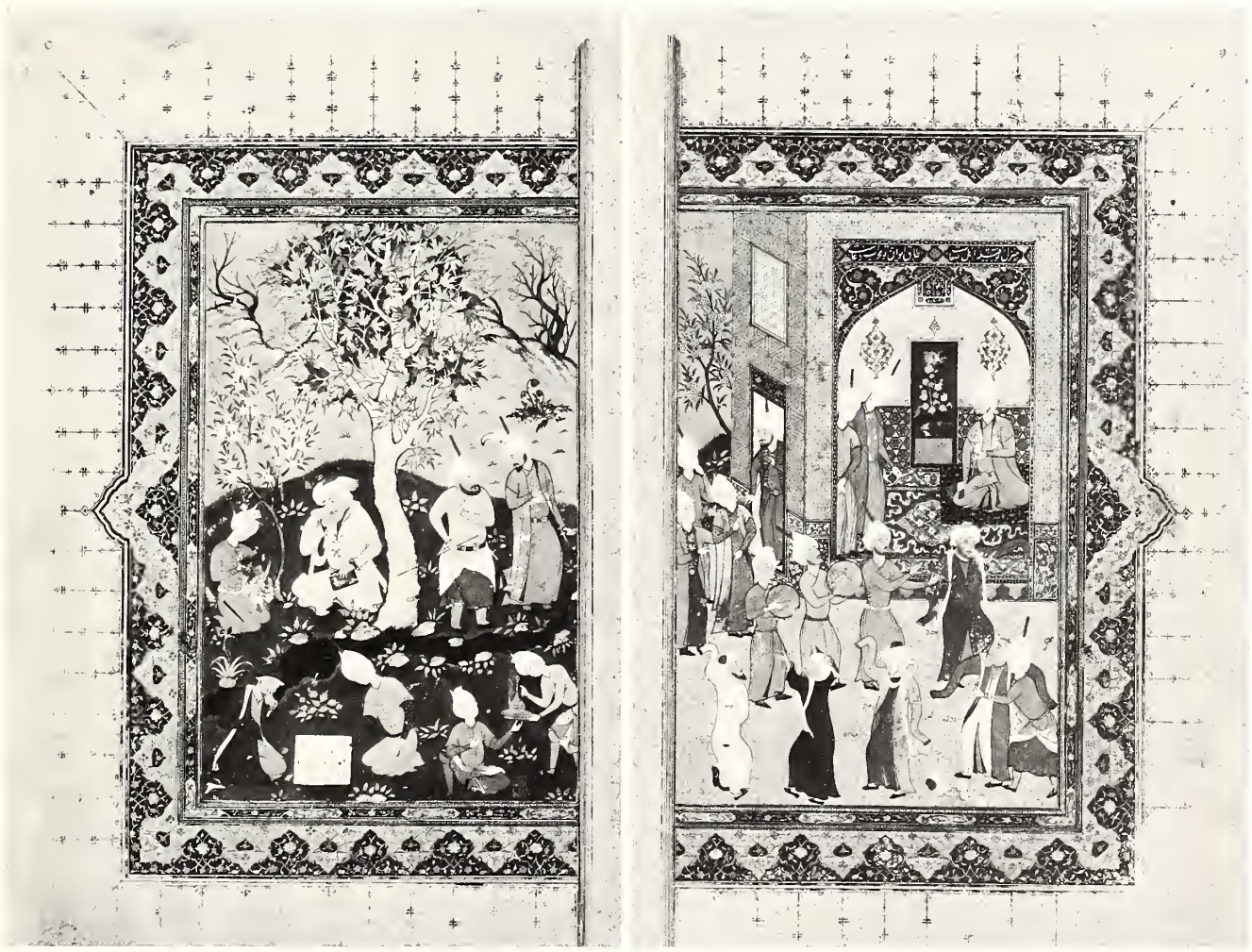
(fol. 1a, in red ink) He who in the presence of his lordship

(on architecture)
Your residence is the *qibla* of the pure.
The arch of your portico is the niche for prayer.

(fol. 44a) Written by the poor sinful slave, in need of forgiveness of the One, Sultan-Ali b. Muhammad al-Mashhadi. May God forgive the sins and faults of him and his father. In the months of the year [A.H.] eight hundred and sixty-three [A.D. 1458–59].

(in margins) In the year one thousand three hundred . . . and one of the Hegira, the honored 22d of Sha'ban, one thousand three hundred and twenty [A.D. November 24, 1902] [signature].

This description [is written] today as I am sitting in the Dar al-Khilafa of Tehran . . . Today, that is the third of Bahman and also the auspicious *'id* of Gha-



277 (fols. 1b-2a)

dir Khum, . . . sitting in the presence of a number . . . and speaking of . . . In short that the Mighty God . . . may he keep alive . . .

SEAL
(fol. 1a, square) Al-Mahdi is he whom you guide. [A.H.] 1260 [A.D. 1844–45]

PUBLISHED
BWG, no. 185, p. 141
Exhibition, no. 144m, p. 97
Grousset 1931, vol. 1, fig. 273, p. 361

EXHIBITED
London, 1931, no. 144m

COMMENTS
The *Mathnawi* of Jalaluddin Rumi (1207–1273) is composed of twenty-seven thousand couplets in six books. Inspired by Rumi's mystical love for Husamuddin Çelebi (d. 1284–85) and devoted to the "intrinsic meaning of all things," the *Mathnawi* is an encyclopedic work of Sufi philosophy and ethics.

This copy of the manuscript is bound in a contemporary leather binding over paper pasteboards with gold block-stamped designs on the exterior of the covers and doublures of leather filigree over a multicolored paper ground punctuated with inlaid pieces of mica.

Sultan-Ali, the manuscript's scribe, was one of the most renowned Timurid (1370–1506) calligraphers. He worked primarily in Herat during the fourth quarter of the fifteenth century and was patronized by both Sultan-Husayn (r. 1470–1506) and his close companion, Mir Ali-Sher Nawa'i. After Mir Ali-Sher's death, Sultan-Ali returned in 1501 to Mashhad, where he was born, and remained there until his own death in 1520. Sultan-Ali's earliest dated work is an unillustrated copy of the *Kulliyyat* of Katibi, completed in A.H. 857 (A.D. 1453–54).[1]

The double-page painting *A Prince Enthroned* was added to the manuscript at the Safavid court of Shah Tahmasp (r. 1524–76) around 1530. The brilliant colors, highly controlled lines, and subtle characterizations of the image are typical of Safavid work during the second quarter of the sixteenth century. Although the painting does not appear to depict a specific scene from the *Mathnawi*, both the portrayal of an enthroned prince and the various pastimes shown before him are in keeping with the manuscript's many analogies between royal activities and the quest for mystical enlightenment.[2]

NOTES
1. In the British Library, London (Add. 7768).
2. For more on this subject, see Schimmel 1978, pp. 169–73.

278 Bustan

Abu-Abdullah Mushrifuddin b. Muslih Sa'di
Copied by Ali al-Husayni
Iran (Herat), A.H. Ramadan 931
(A.D. June–July 1525)
46 folios with 2 paintings and 1 *sarlawh* (fol. 1b)
Standard page: 4 columns of text;
21 lines of *nasta'liq*
Opaque watercolor, ink, and gold on paper
Page: 26.9 x 17.6 cm
Text: 20.6 x 13.7 cm
S86.0036
Folio 4a reproduced in color, plate 48, *A Jeweler's Eye*

INSCRIPTIONS
(Western fol. 46a; Persian fol. 53) Written by the poor sinful slave Ali al-Husayni, may God forgive his sins. In the early part of the auspicious month of Ramadan in the year [A.H.] nine hundred and thirty-one [A.D. June–July 1525].

SEAL
(Western fol. 46a; Persian fol. 53b) [Illegible]

PROVENANCE
Arsène Aftandil, June 22, 1912

PUBLISHED
Corbin et al. 1938, no. 64, p. 162
BWG, no. 107, p. 123, pl. LXXXI a
Exhibition, no. 718b, p. 292
M&V, vol. 1, no. 98, pl. LXXVIII

EXHIBITED
Paris, 1938, no. 64
London, 1931, no. 718b
Paris, 1912, no. 98

COMMENTS
Abu-Abdullah Mushrifuddin b. Muslih Sa'di was born in Shiraz around 1200. At the time of the Mongol conquests he fled to Baghdad, where he studied at the Nizamiyya Academy. After completing his studies and traveling throughout Asia Minor, Mesopotamia, Syria, and Egypt, he returned to Shiraz in 1256–57.

Sa'di composed his celebrated *Bustan* (Orchard) for the Salghurid ruler Abu-Bakr Qutlugh Khan (r. 1231–60) in 1257–58. Although the exact date is not known, it is generally accepted that Sa'di died around 1290–91.[1] The *Bustan* is a richly written treatise on didactic and ethical questions.

This copy of the manuscript is bound in an eighteenth-century(?) red leather Turkish binding over paper pasteboards with gold tooling on the exterior covers and doublures of marbleized paper. The subjects of the paintings are as follows:

Folio (Western)
4a A Pious Man Rides a Leopard



278 (fol. 1b)



278 (fol. 4a)

14a A Pious Man in Discussion with Various Holy Men

Inscribed (on architecture):

Make the heart of the destitute dervish flourish.
There is no edifice better than this in this devastated world.

(on doorways):

O bestower
O opener of the gates

Ali al-Husayni, also known as Mir-Ali, the manuscript's scribe, was one of the most celebrated sixteenth-century calligraphers. A student of Zaynuddin Mahmud, he joined the service of Sultan-Ali (see no. 277) at Mashhad and must have followed him to Herat, where he remained until 1528–29, when he was taken to Bukhara by the Shaybanids.[2] Despite being widely admired for the quality of his hand, Ali al-Husayni was bitter about his forced exile in Bukhara and wrote a number of poems complaining about his fate.[3] Although the calligrapher is thought to have died at Bukhara in 1556, at least one manuscript with an apparently genuine colophon bearing his signature can be dated to 1567–68.[4]

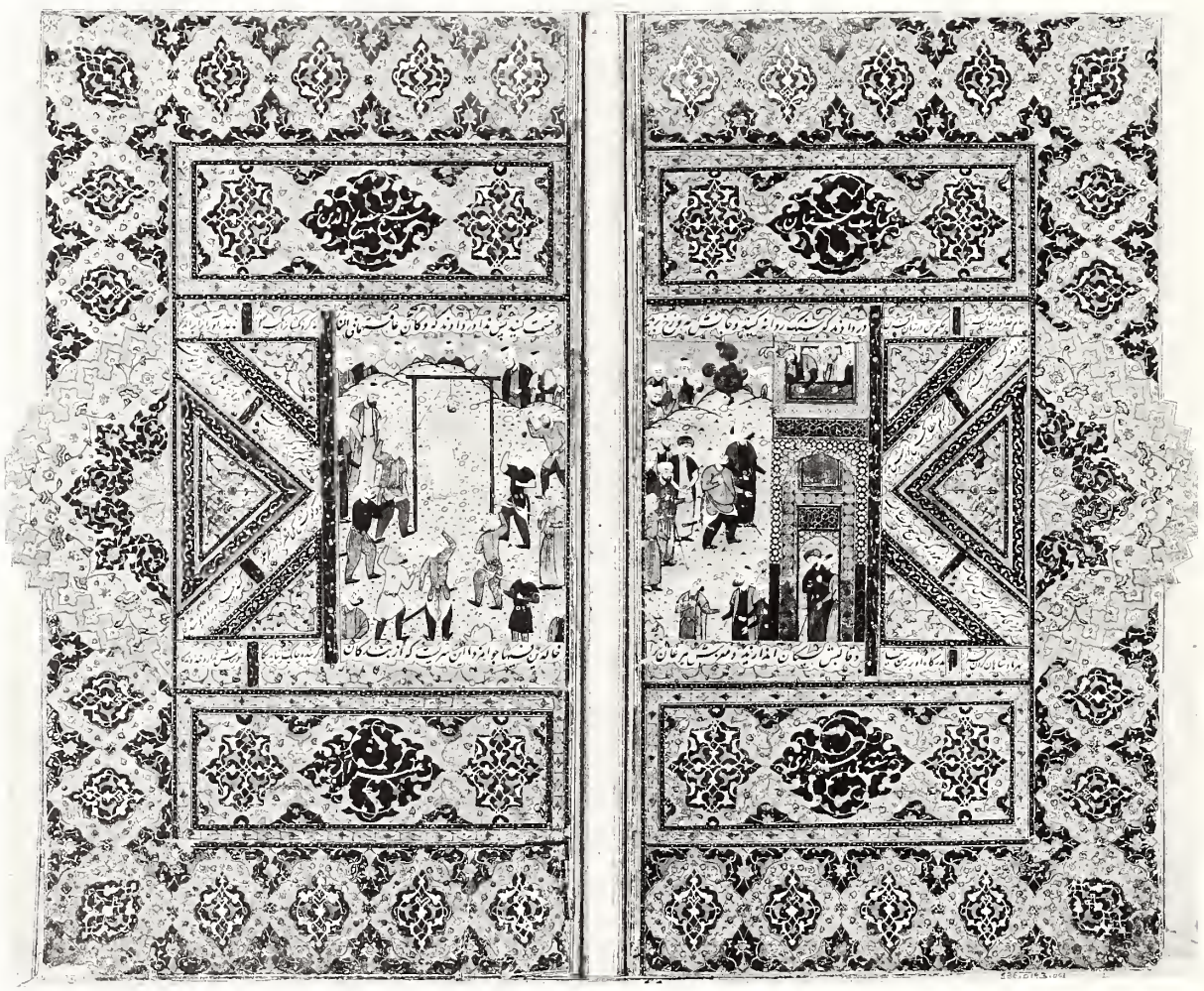
In addition to the *sarlawh*, there are a finely illuminated *unwan* on folio 2a and a series of illuminated panels surrounding the colophon. At the top of each page is a floral design in gold, presumably added to the manuscript at the Ottoman court.[5] The manuscript, which is numbered in both Persian and Western numerals, is missing two folios between the folios numbered in Western numerals 11 and 12, one between folios 13 and 14, two between folios 24 and 25, and two between folios 42 and 43. A brief notation on

the end page of the manuscript, presumably written at the time of the manuscript's rebinding, states that seven folios (*waraq*) were extracted from it and that forty-six remain.

Both of the paintings have been pasted onto the text. *A Pious Man Rides a Leopard* is executed in an archaistic style recalling the late fifteenth-century Timurid paintings of Bihzad. *A Pious Man in Discussion*, on the other hand, is painted in a manner typical of the late sixteenth century. Robinson has attributed the latter to the same artist who was responsible for three of the four paintings in another copy of the *Bustan* of Sa'di, in the Chester Beatty Library, Dublin.[6]

NOTES

1. Rypka 1968 gives the date of his death as December 9, 1291.
2. Minorsky 1959, pp. 126–30.
3. Ibid., pp. 130–31.
4. Brand and Lowry 1985, p. 151.
5. Similar designs occur on a number of Persian manuscripts rebound in Ottoman bindings, in the Topkapı Sarayı Müzesi Kütüphanesi, Istanbul.
6. MS. 236. Robinson 1986, p. 31.



279–80

Bustan [279–80]

Sa'di
Iran (Shiraz), ca. 1580
2 folios from a dispersed manuscript

DOUBLE-PAGE FRONTISPIECE

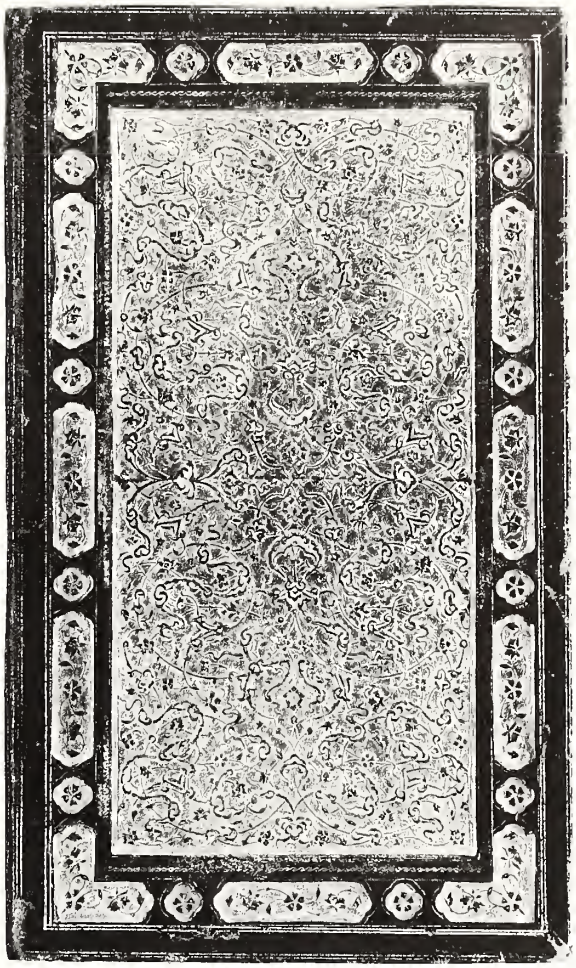
279 *Right-hand half: Illumination and the Execution of the Israelite Barsisa*

Opaque watercolor, ink, and gold on paper
Mounted on paper
Page: 30.0 x 19.0 cm
Text: 21.4 x 11.9 cm
Illustration: 11.7 x 7.0 cm
Illumination: 29.7 x 17.2 cm
S86.0193.001

280 *Left-hand half: Illumination and the Execution of the Israelite Barsisa*

Opaque watercolor, ink, and gold on paper
Mounted on paper
Page: 30.0 x 18.0 cm
Text: 21.5 x 12.0 cm
Illustration: 10.4 x 7.0 cm
Illumination: 29.8 x 17.3 cm
S86.0193.002

COMMENTS, 279–80
This double-page composition consists of the illuminated frontispiece to a copy of the *Bustan* of Sa'di and the double-page painting depicting Barsisa's hanging, which has been inserted into the textual area of the frontispiece. Both the composition and style of the painting are typical of late sixteenth-century work associated with Shiraz.



281 (lower cover of binding)

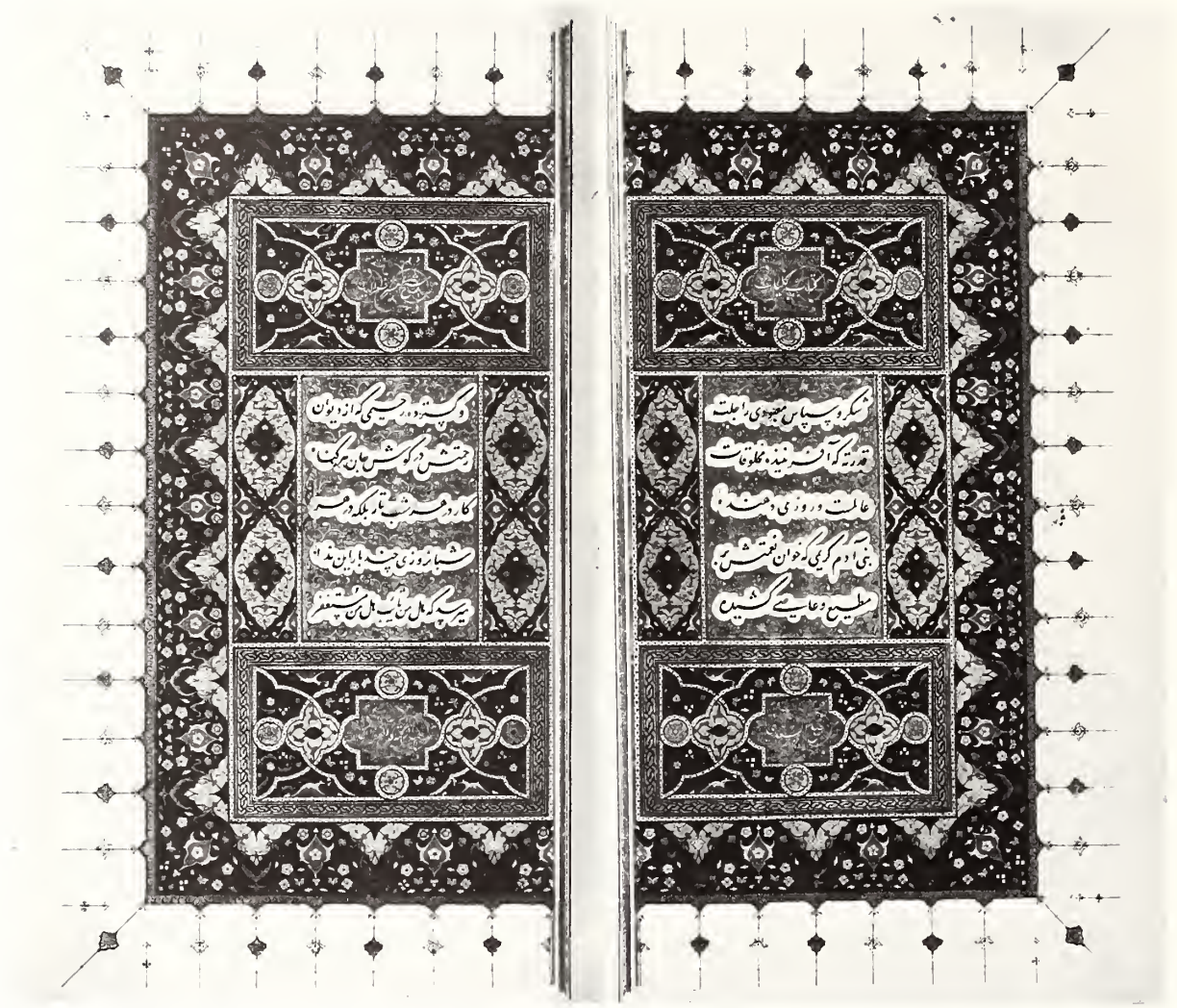
281 Kulliyyat

Sa'di
Iran (Shiraz), Saturday, end of A.H. Jumada I 921 (A.D. July 7, 1515)
452 folios with 1 double-page frontispiece (fols. 1b-2a) and 4 *sarlawhs* (fols. 42b, 117b, 251b, 343b)
Standard page: 2 columns of text with 17 lines of *nasta'liq*; 1 marginal column with 12 lines of *nasta'liq*
Opaque watercolor, ink, and gold on paper
Page: 25.0 x 15.0 cm
Text: 18.2 x 9.6 cm
S86.0042

INSCRIPTION
(fol. 451a) The finishing of this book happened by God's assistance the evening of Saturday end of the month of Jumada I in the year [A.H.] nine hundred and twenty-one [A.D. July 7, 1515]. Praise be to God, the Lord of the universe, and prayer and peace to the prophet his beloved seal of prophets Muhammad al-Mustafa [the elect], al-Mujtaba [the chosen], al-Amin [the trusted], and his family.

COMMENTS
The *Kulliyyat*, or collected writings, of Sa'di consists of four cycles of *ghazals* and a series of short aphoristic poems and other tours de force. Although written primarily in Persian, the *Kulliyyat* contains numerous Arabic *qasidas* as well as poems written partly in Persian and partly in Arabic.

This copy of the manuscript is bound in a contemporary leather binding over paper pasteboards with gold block-stamped gilt designs on the exterior covers and gold block-stamped doublures with leather filigree over a multicolored paper ground. The finely worked illuminations of the frontispiece and the *sarlawhs* are typical of early sixteenth-century work associated with Shiraz.



281 (fols. 1b–2a)

282 KULLIYYAT

Sa'di
Iran (Shiraz), A.H. Ramadan 26, 995
(A.D. August 30, 1587)
358 folios with 14 paintings (5 double page, 7 marginal), 2 illuminated
tables of contents (fols. 1b-2a),
1 double-page frontispiece (fols. 2b-3a),
and 15 *sarlawhs* (fols. 3b, 12b, 33b, 77b, 233b, 246b, 251b, 269b, 274b, 280b, 296b, 323b, 327b, 339b, 342b)
Standard page: 2 columns of text with 12 lines of *nasta'liq*; 1 marginal column of *nasta'liq* written diagonally
Opaque watercolor, ink, and gold on paper
Page: 25.4 x 15.8 cm
Text: 21.4 x 11.7 cm
S86.0045

INSCRIPTION
(fol. 358a) The *Diwan*—of the *shaykh* of *shaykhs* of Islam, the most learned of poets, the most perfect of scholars, the *shaykh* of mystics, Muslihuddin Sa'di—was finished. On the 26th of the holy Ramadan in the year [A.H.] 995 [A.D. August 30, 1587].

SEALS
(fol. 2a, oval) . . . Muhammad [A.H.] 1153 [A.D. 1740–41]

(fol. 187b, oval) [Illegible]

COMMENTS
The manuscript is bound in a nineteenth-century lacquer-painted papier-mâché binding. The subjects of the paintings are follows:

Folio
43b-44a The Execution of the Israelite Barsisa
54b The Hospitality of Hatim Tay



282 (lower cover of binding)



282 (fols. 43b–44a)

64b An Old Man in Love with a Prince
82a The Story of the Prince of Ganja
111b-112a The Story of a Youth about to Be Killed in Order to Cure the Shah of an Incurable Disease
133b Idol Worshipers in Temple
136b-137a A Wrestling Match between the Master and His Pupil
155a A Youth and an Older Man
170b Entertainment in a Garden
200b-201a A Prince Visits the Qadi While He Was Asleep
210b Musicians and Dancing Dervishes in the Country
222b-223a Two Men Fight to Take Their Case to the Judge
270a Two Men Flagrante Delicto (Left-hand half of a double-page painting)
272b Two Men Flagrante Delicto (Right-hand half of a double-page painting, presumably of fol. 270a)

Several of the faces in the illustrations, as well as a number of other details, have been repainted. The combination of double- and single-page paintings that illustrate this copy of the manuscript is a feature common to a number of copies of the *Kulliyyat* that can be associated with Shiraz during the second half of the sixteenth century.[1]

NOTE
1. Such as Add. 5601, Or. 1365, and Or. 2743, all in the British Library, London, and described in Titley 1977, pp. 148–50.

283 Jamshid u Khurshid

Jamaluddin Salman Sawaji
Iran, ca. 1600 (?)
115 folios with 5 paintings, 1 illuminated medallion (fol. 1a), and 1 *sarlawh* (fol. 1b)
Standard page: 2 columns of text; 14 lines of *nasta'liq*
Opaque watercolor, ink, and gold on paper
Page: 24.2 x 15.6 cm
Text: 15.2 x 7.2 cm
S86.0053

INSCRIPTION

(fol. 1a) The soul, through the minds of narrators, perfumes the tales of prophets and apostles, and thanks be that sweet-scented opening chapters[?], through the eyes of storytellers, illuminate the reports of the saints. He is worthy of the court of creativity and form-giving who scribes the marvelous form of humanity with the pen of his omnipotence in the most beautiful fashion upon the tablet of existence, for [it is written]: "It is he who shapes you in [the most beautiful form]."

PROVENANCE

Emile Tabbagh, May 1935
Octave Homberg, June 1931

PUBLISHED

Tabbagh, no. 135, p. 21
Homberg, no. 89, p. 47, pl. XLII

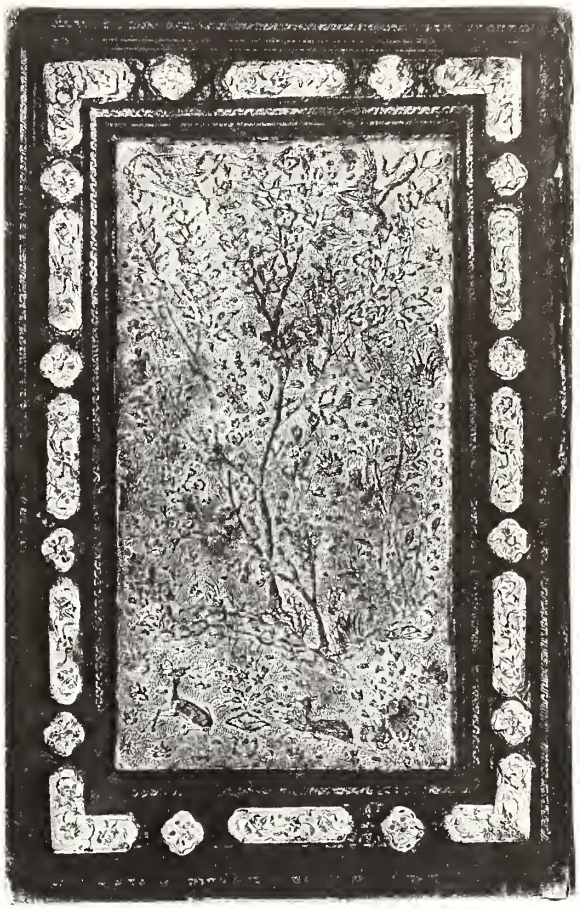
COMMENTS

Jamaluddin Salman Sawaji (ca. 1300–1376) was a renowned fourteenth-century panegyrist who excelled at writing *qasidas*. His romantic epic *Jamshid u Khurshid*, completed in 1361–62, is essentially a retelling of Nizami's *Khusraw u Shirin*.[1]

This copy of the manuscript is bound in a contemporary leather binding over paper pasteboards with gilt block-stamped designs on the exterior of the covers, and doublures with block-stamped and leather filigree over a multicolored paper ground. The subjects of the paintings are as follows:

Folio
- 6b A Prince Entertained by Musicians and Attendants in a Landscape
- 33a Yusuf Entertained by Zulaykha
  Inscribed below painting: Abdul-Shakur
- 60b A Prince Entertained by Female Attendants in a Garden
- 83a A Prince Hunting
- 107b The Preparation of a Feast in a Landscape

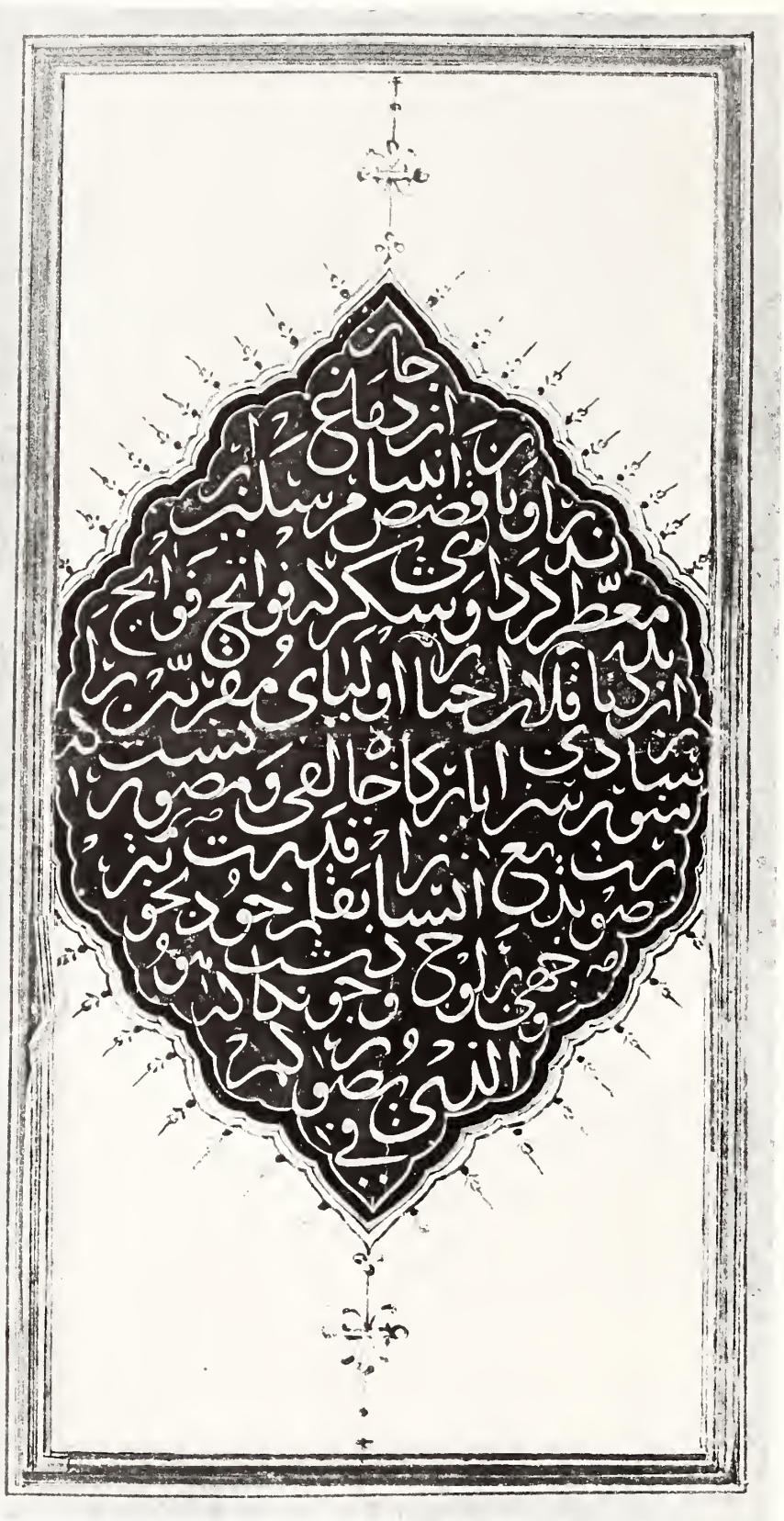
The paintings are executed in three different styles. Folios 6b, 83a, and 107b are painted in a manner typical of early seventeenth-century Khurasanian work; folio 33a is closely related to a number of early Mughal works[2] and has been inserted into the manuscript from a copy of Jami's *Yusuf u Zulaykha*; and folio 60b is typical of mid-sixteenth-century work associated with Qazwin. Abdul-Shakur, to whom folio 33a is inscribed, is an otherwise unknown artist. Given the various styles of the manuscript's paintings, conclusions about its provenance are tenuous at best.



283 (upper cover of binding)

NOTES

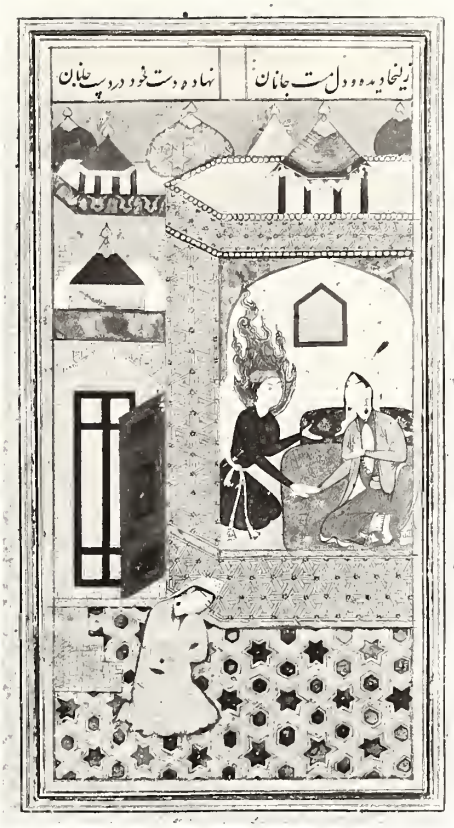
1. Rypka 1968, pp. 261–62.
2. Including several of those in the copy of the *Tutinama*, ca. 1560–65, in the Cleveland Museum of Art (62.279), and a copy of the *Gulistan* of Sa'di dated 1567–68 in the British Library, London (Or. 5302). For the former, see Chandra 1976, vol. 2; for the latter, see Brand and Lowry 1985, p. 95.



283 (fol. 1a)



283 (fol. 6b)



283 (fol. 33a)



283 (fol. 83a)



283 (fol. 107b)

Diwan [284]

Amir Shaykhum Suhayli, Nizamuddin Shaykh-Ahmad
Copied by Sultan-Ali b. Muhammad al-Mashhadi
Iran, late 15th century
1 folio from a dispersed manuscript
2 columns of text; 7 lines of *nasta'liq*

284 *Sarlawh and Lines One through Seven of Text*

Side A: inscriptions
Ink on paper
Page: 24.2 x 16.5 cm
Text: 8.0 x 7.5 cm
Illumination: 6.4 x 7.5 cm
S86.0357

INSCRIPTIONS
Number of folios 42

Diwan of Suhayli

Tenth of [A.H.] Jumada II 1151 [A.D. August 26, 1738] . . .

Diwan of Suhayli, the script of Sultan-Ali Mashhadi

Diwan of Suhayli, large size paper, thirty pieces of *dawlatabadi* borders . . . dispersed with multifarious colors and marbleized, gilded with a leather cover . . . covered in gold, the script of Sultan-Ali Mashhadi, inspected on the 16th of the month of Jumada II in the year [A.H.] 1105 [A.D. June 29, 1694].

On 29 Dhi Qada in the year [A.H.] 1117 [A.D. April 25, 1705] inspected

Zafarnama [285–86]

Mawlana Sharafuddin Ali Yazdi
Copied by Ya'qub b. Hasan
Iran (Shiraz), A.H. Dhu'l-Hijja 839 (A.D. June–July 1436)
2 folios from a dispersed manuscript
Standard page: 1 column of text; 21 lines of *naskh*

DOUBLE-PAGE COMPOSITION

285 *Right-hand half: Timur Grants an Audience on the Occasion of His Accession to the Throne at Balkh, April 9, 1370*

Side A: text
Opaque watercolor, ink, and gold on paper
Page: 35.0 x 24.5 cm
Illustration: 29.6 x 22.1 cm
S86.0133.001

PROVENANCE
Léonce Rosenberg, June 18, 1914

PUBLISHED
Corbin et al. 1938, no. 40, p. 151

EXHIBITED
Paris, 1938, no. 40

286 *Left-hand half: Timur Grants an Audience on the Occasion of His Accession to the Throne at Balkh, April 9, 1370*

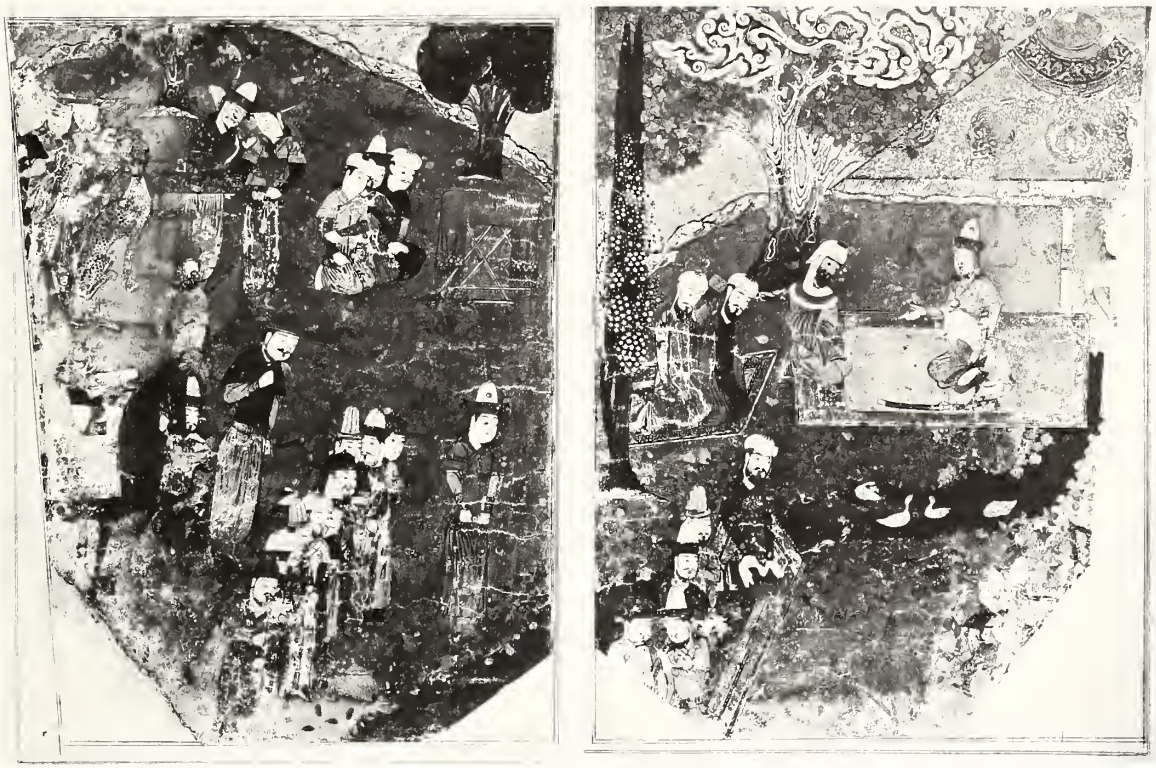
Side B: text
Opaque watercolor, ink, and gold on paper
Page: 35.1 x 24.5 cm
Illustration: 30.0 x 22.7 cm
S86.0133.002

PROVENANCE
Léonce Rosenberg, June 18, 1914

PUBLISHED
Corbin et al. 1938, no. 40, p. 151

EXHIBITED
Paris, 1938, no. 40

COMMENTS, 285–86
Mawlana Sharafuddin Ali Yazdi's *Zafarnama* is one of the best-known early Timurid (1370–1506) histories. Born in either Yazd or nearby Taft in the 1390s, Sharafuddin distinguished himself as a poet. In 1419–20 he was called to Shiraz by Ibrahim-Sultan (r. 1394–1435), Shahrukh's son and the governor of Fars, to supervise the collection and codification of the various traditions and records relating to the life of Timur. He was specifically charged with revising the



285–86

biography of the great conqueror, the *Zafarnama*, which he completed in either 1424–25 or 1427–28. Although Sharafuddin set out to write a new, systematic history of Timur's life, the *Zafarnama* is essentially a reworking of Nizamuddin Shami's earlier text of the same name.

The copy of the manuscript from which this double-page composition was removed must have been commissioned by Ibrahim-Sultan, though it was completed shortly after his death. It is one of four copies of the *Zafarnama* finished between 1436 and 1437.[1] The corpus of the manuscript, formerly in the Kevorkian Foundation, containing 388 folios and eight paintings, was sold at Sotheby's on April 7, 1975 (lot 187).[2] The manuscript originally had twenty-nine more paintings, which are now in public and private collections in North America and Europe.[3] The style of the paintings is clearly based on the conventions established for Ibrahim-Sultan at Shiraz and can be closely compared to the paintings in a *Khamsa* of Nizami copied for Ibrahim-Sultan in 1435-36.[4] The composition of the Vever Collection's double-page painting was repeated—either in part or in whole—in a number of contemporary manuscripts, including the *Tarikh-i jahangushay* of Juwayni dated 1437[5] and a copy of the *Shahnama* of around 1444.[6]

The calligrapher of this copy of the *Zafarnama*, Ya'qub b. Hasan, is also known as "Siraj" al-Husayni al-Sultani.

NOTES

1. For a list of these manuscripts, see Sims 1973, p. 64.
2. The Vever folios originally were folios 128 and 129 in the manuscript. The authors are grateful to Eleanor Sims for providing us with this information.
3. For a list of these dispersed folios, see Sims 1973, pp. 76–96.
4. In the British Library, London (Or. 12856).
5. In the British Museum, London (1948–12–11). Reproduced in Gray 1979, p. 130.
6. In the Cleveland Museum of Art (45.169 and 56.10). Reproduced in Gray 1961, pp. 102–3.

Unidentified Texts



287–88

Unidentified Text [287–88]

Iran (Herat), ca. 1425–30
2 pages (from 2 folios split in half) from a dispersed manuscript

DOUBLE-PAGE COMPOSITION

287 *Right-hand half: A Prince Enthroned Surrounded by Attendants*

Opaque watercolor, ink, and gold on paper
Page: 21.7 x 13.4 cm
Illustration: 15.1 x 8.9 cm
Illumination: 17.1 x 10.1 cm
S86.0142
Reproduced in color, plate 46, *A Jeweler's Eye*

PROVENANCE
Georges Demotte, July 23, 1913
Victor Goloubew
F. R. Martin, 1912

PUBLISHED
Robinson 1957, fig. 1, pl. 1
BWG, no. 50, p. 71
Exhibition, no. 458, p. 238
Grousset 1931, vol. 1, fig. 192, p. 263
Tentoonstelling, no. 13, p. 22
Schulz 1914, vol. 2, pl. 51
Martin 1912, vol. 2, pl. 54

EXHIBITED
London, 1931, no. 458
The Hague, 1927, no. 13

288 *Left-hand half: A Prince Enthroned Surrounded by Attendants*

Opaque watercolor, ink, and gold on paper
Page: 21.7 x 12.9 cm
Illustration: 15.2 x 9.1 cm
Illumination: 17.1 x 10.2 cm
S86.0143
Reproduced in color, plate 46, *A Jeweler's Eye*

PROVENANCE
Georges Demotte, December 12, 1913
Victor Goloubew
F. R. Martin, 1912

PUBLISHED
Robinson 1957, fig. 1, pl. 1
BWG, no. 50, p. 71
Exhibition, no. 458, p. 238
Tentoonstelling, no. 13, p. 22
M&V, vol. 1, no. 64, pl. LVII
Schulz 1914, vol. 2, pl. 51
Martin 1912, vol. 2, pl. 54

EXHIBITED
London, 1931, no. 458
The Hague, 1927, no. 13
Paris, 1912, no. 64

COMMENTS, 287–88
This double-page painting was presumably the frontispiece to a manuscript commissioned for the Timurid prince Baysunghur (r. 1399–1433). Its composition is almost identical to the frontispiece from a manuscript of the *Kalila wa-Dimna* copied for Baysunghur in 1429.[1] Both paintings are executed in similar styles, though the relatively muted colors and less complex interaction of the figures in the composition in the Vever Collection seem more archaistic than the frontispiece to the *Kalila wa-Dimna*. Robinson has suggested that the painting once formed part of a now-lost copy of the *Khamsa* of Nizami,[2] though that is only a speculation as there is no evidence that Baysunghur ever commissioned such a manuscript. The small size of the paintings and their archaistic features relate them, however, to the ten illustrations (one of which is in the Minneapolis Institute of Arts) in Baysunghur's copy of the *Chahar maqala* completed in November 1431.[3] It is possible that these paintings once belonged to that manuscript.

NOTES
1. In the Topkapı Sarayı Müzesi Kütüphanesi, Istanbul (R. 1022).
2. Robinson 1957, pp. 383–90.
3. In the Türk ve İslam Eserleri Müzesi, Istanbul (no. 1954). For an excellent study of this manuscript, see Sims 1974–75, pp. 375–409.



289

Unidentified Text [289]

Iran, ca. 1440–50
1 painting from a dispersed manuscript

289 *A Princess Enthroned*

Opaque watercolor, ink, and gold on paper
Cut out and mounted horizontally on a later album page
Page: 27.7 x 18.0 cm
Text: 16.1 x 8.8 cm
Illustration: 10.8 x 6.8 cm
S86.0147

PUBLISHED
BWG, no. 43, p. 65
Exhibition, no. 721d, p. 296

EXHIBITED
London, 1931, no. 721d

COMMENTS
This simple, rather roughly executed painting can be attributed to mid-fifteenth-century Shiraz or another similar provincial center.[1]

NOTE
1. Robinson 1986, p. 12.

Unidentified Text [290–91]

Iran, ca. 1480
2 pages from a dispersed manuscript

DOUBLE-PAGE COMPOSITION

290 *Right-hand half: A Prince and a Princess Surrounded by Courtiers in a Garden*

Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 25.4 x 16.1 cm
Illustration: 13.8 x 8.9 cm
S86.0141.001

PROVENANCE
Moussa, 1922

PUBLISHED
BWG, no. 63, p. 74, pl. LVII
Exhibition, no. 463, p. 239
Souvenir, p. 37
Tentoonstelling, no. 11, p. 21
Moussa sale catalogue, 1922, no. 112

EXHIBITED
London, 1931, no. 463
The Hague, 1927, no. 11

291 *Left-hand half: A Prince and a Princess Surrounded by Courtiers in a Garden*

Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 25.4 x 16.1 cm
Illustration: 13.7 x 8.7 cm
S86.0141.002

PROVENANCE
Moussa, 1922

PUBLISHED
BWG, no. 63, p. 74, pl. LVII
Exhibition, no. 463, p. 239
Souvenir, p. 37
Migeon 1930
Tentoonstelling, no. 11, p. 21
Moussa sale catalogue, 1922, no. 112

EXHIBITED
London, 1931, no. 463
The Hague, 1927, no. 11

COMMENTS, 290–91
This double-page painting was presumably the frontispiece to a now-dispersed manuscript. An inscription across the top of both halves of the composition has been painted out with yellow. The style of the painting is typical of late fifteenth-century Turcoman work.[1]

NOTE
1. Robinson 1986, p. 18.





290–91

Unidentified Text [292–93]

Iran, ca. 1500
2 paintings from a dispersed manuscript

292 *Iskandar[?] Visits a Hermit*

Opaque watercolor, ink, and gold on paper
Trimmed and mounted horizontally on a later album page; some faces retouched
Page: 28.3 x 17.1 cm
Text: 16.1 x 8.4 cm
Illustration: 12.3 x 8.4 cm
S86.0170

293 *A Woman Converses with a Seated Man by a Stream*

Opaque watercolor, ink, and gold on paper
Trimmed and mounted horizontally on a later album page
Page: 28.4 x 17.5 cm
Text: 17.0 x 9.1 cm
Illustration: 12.4 x 8.9 cm
S86.0171

COMMENTS, 292–93
These paintings with their simple compositions and sketchy outlines are clearly provincial. Robinson has suggested that they may be from Transoxiana,[1] though it is equally possible that they are from a western Iranian center.

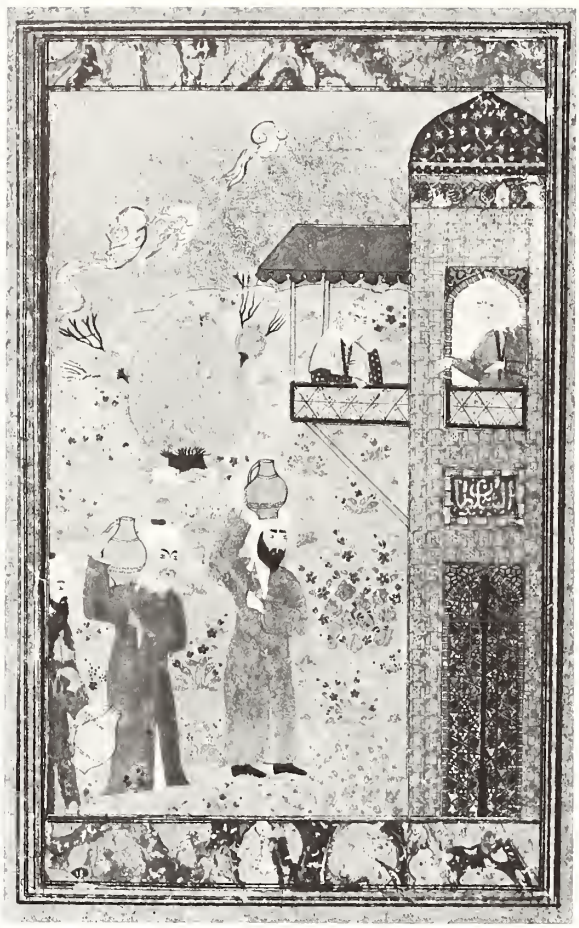
NOTE
1. Robinson 1986, p. 19.

Unidentified Text [294]

Iran, 16th century
1 page from a dispersed manuscript
1 column of text; 8 lines of *nasta'liq*

294 *Page of Text*

Opaque watercolor and gold on board
Mounted on board
Page: 24.6 x 37.0 cm
Text: 12.8 x 6.3 cm
Illumination: 18.2 x 10.8 cm
S86.0071



296

Unidentified Text [295]

Iran, 16th century(?)
1 page from a dispersed manuscript
2 columns of text; 11 lines of *nasta'liq*

295 *Page of Text*

Ink and gold on paper
Mounted on board
Page: 26.8 x 16.7 cm
Text: 12.2 x 6.2 cm
S86.0331

Unidentified Text [296]

Iran (Shiraz), ca. 1520
1 page from a dispersed manuscript

296 *Two Men Carrying Pitchers Approach a Building*

Opaque watercolor, ink, and gold on paper
Mounted on a later album page
Page: 24.9 x 15.6 cm
Text: 14.1 x 8.3 cm
Illustration: 12.1 x 8.3 cm
S86.0167

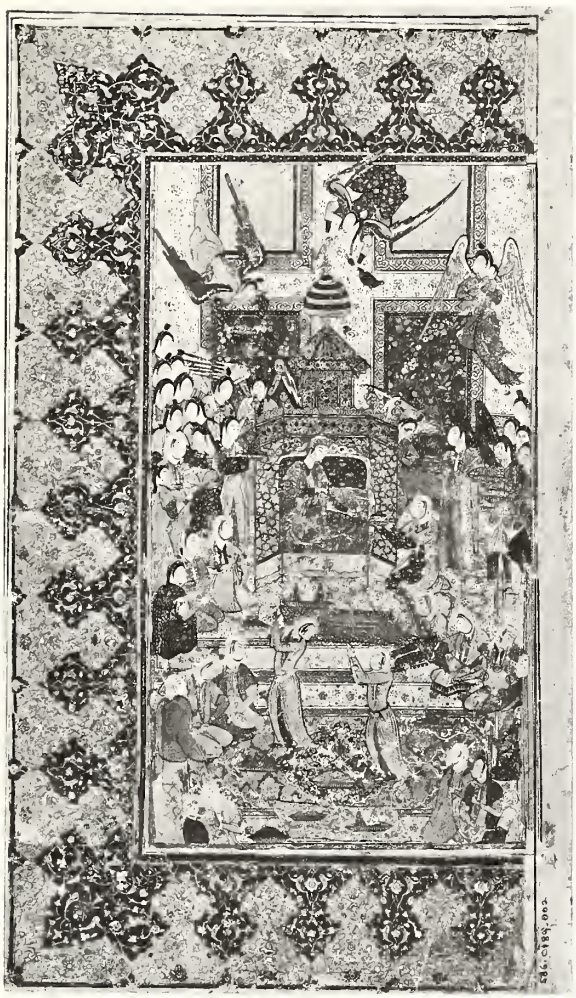
INSCRIPTION
(above doorway) al-Sultan

PROVENANCE
Moussa, 1922

PUBLISHED
Moussa sale catalogue, 1922, no. 116



297



298

Unidentified Text [297]

Iran (Shiraz), ca. 1540–50
1 folio from a dispersed manuscript
4 columns of text; 17 lines of *nasta'liq*

297 *A Prince and a Princess in a Pavilion*

Side B: text
Opaque watercolor, ink, and gold on paper
Page: 27.1 x 17.0 cm
Text: 19.0 x 10.5 cm
Illustration: 17.3 x 15.0 cm
S86.0202

COMMENTS
Although the subject of this painting is typical of scenes of Bahram Gur visiting one of the princesses from the *Haft paykar* of Nizami's *Khamsa*, the text is not from that manuscript.

Unidentified Text [298]

Iran (Shiraz), ca. 1560
1 page from a dispersed manuscript

298 *A Princess Enthroned*

(Left-hand half of a double-page composition)
Opaque watercolor, ink, and gold on paper
Mounted on an irrelevant page of text from a *Shahnama* of Firdawsi
(Bertels VI, pp. 8–9, lines 1–26)
Page: 33.3 x 20.8 cm
Text: 30.8 x 16.8 cm
Illustration: 22.1 x 12.3 cm
S86.0189.002

COMMENTS
This painting was originally mounted with checklist number 257, the right-hand half of a double-page composition from a sixteenth-century copy of the *Khamsa* of Nizami.



299–300

Unidentified Text [299–300]

Iran (Shiraz), ca. 1560–70
2 pages from a dispersed manuscript

DOUBLE-PAGE COMPOSITION

299 *Right-hand half: Sulayman Enthroned*

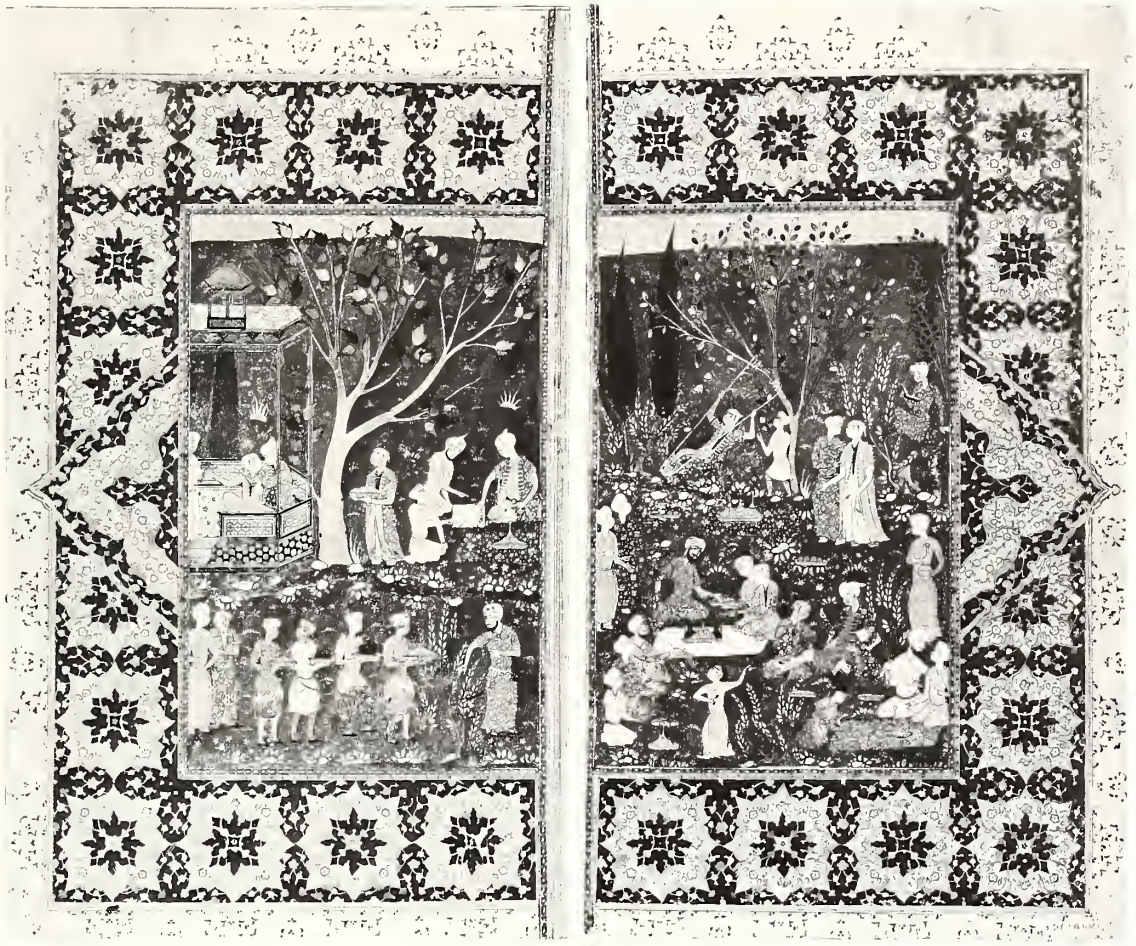
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 27.3 x 15.5 cm
Illustration: 18.4 x 10.0 cm
Illumination: 23.6 x 13.7 cm
S86.0195.001

PROVENANCE
Reza Khan Monif, November 7, 1911

300 *Left-hand half: Bilqis Enthroned*

Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 27.3 x 15.1 cm
Illustration: 18.4 x 10.0 cm
Illumination: 23.5 x 13.8 cm
S86.0195.002

PROVENANCE
Reza Khan Monif, November 7, 1911



301–2

Unidentified Text [301–2]

Iran (Shiraz), ca. 1570
2 pages from a dispersed manuscript

DOUBLE-PAGE COMPOSITION

301 *Right-hand half: A Party in a Garden*

Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 41.9 x 23.7 cm
Illustration: 20.5 x 12.9 cm
Illumination: 30.9 x 19.6 cm
S86.0187.001

PROVENANCE
Bacri, July 1910

PUBLISHED
Grousset 1931, vol. 1, fig. 272, p. 359
M&V, vol. 2, no. 106, pl. LXXXVI
d'Allemagne 1911a, vol. 2, p. 32
d'Allemagne 1911b

EXHIBITED
Paris, 1912, no. 106

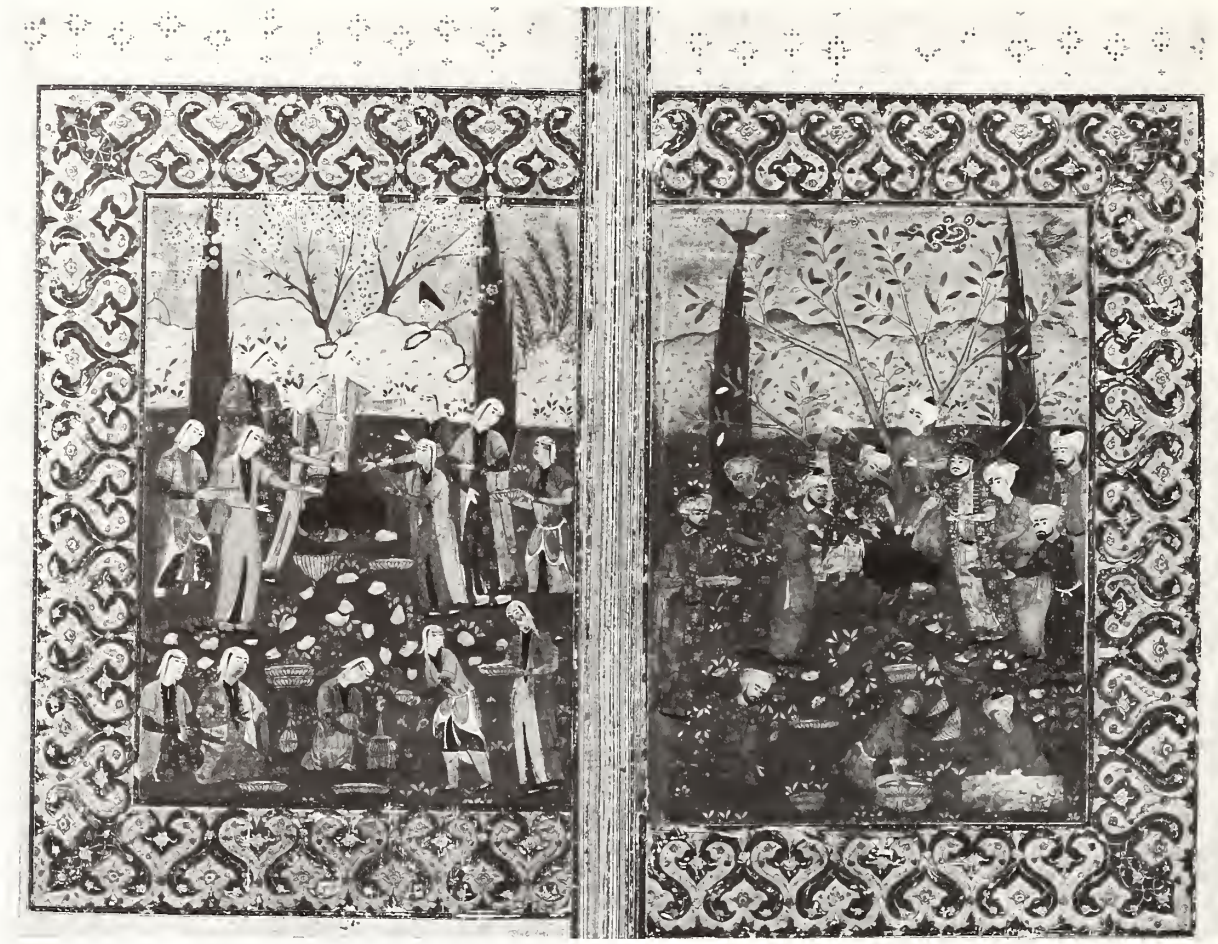
302 *Left-hand half: A Party in a Garden*

Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 41.2 x 24.2 cm
Illustration: 20.5 x 12.9 cm
Illumination: 30.9 x 20.3 cm
S86.0187.002

PROVENANCE
Bacri, July 1910

COMMENTS, 301–2
These paintings were executed in style typical of mid-sixteenth-century work associated with Shiraz. Since the folios have been mounted on board, the text from which they were removed can no longer be identified.[1]

NOTE
1. Robinson (1986, p. 62) has suggested that these folios may have served as the manuscript's frontispiece.



303–4

Unidentified Text [303–4]

Iran (Shiraz), ca. 1570
Copied by Qasim Ali Shirazi
1 folio and 1 page from a dispersed manuscript
Standard page: 1 column of text;
14 lines of *nasta'liq*

DOUBLE-PAGE COMPOSITION

303 *Right-hand half: A Picnic in a Garden*

Side A: colophon signed by Qasim Ali Shirazi
Opaque watercolor, ink, and gold on paper
Page: 35.1 x 20.9 cm
Illustration: 19.4 x 13.8 cm
Illumination: 26.4 x 17.3 cm
S86.0194.001

INSCRIPTION
Written by Qasim Ali Shirazi in the year [A.H.] 917 [A.D. 1511–12]

304 *Left-hand half: A Picnic in a Garden*

Opaque watercolor, ink, and gold on paper
Mounted on paper
Page: 35.1 x 21.9 cm
Illustration: 18.8 x 13.7 cm
Illumination: 25.7 x 17.0 cm
S86.0194.002

COMMENTS, 303–4
On side A of the right-hand half of the page is a colophon signed by Qasim Ali Shirazi, a late sixteenth-century calligrapher. A spurious date, A.H. 917 (A.D. 1511–12), has been added to the text. A number of other manuscripts copied by Qasim Ali, or Qasim Ali al-Katib as he is sometimes called, are known.[1] At least one of these, a *Khamsa* of Nizami dated 1584,[2] was copied, according to its colophon, "at Shiraz," though all of the others, including the manuscript from which these folios were removed, can also be attributed to that city on the basis of the style of their paintings and illuminations.

NOTES
1. For a partial list of these manuscripts, see Robinson 1958, pp. 123–24.
2. In the University Art Museum at the University of Pennsylvania, Philadelphia.

Unidentified Text [305]

Iran (Shiraz), ca. 1570
1 page from a dispersed manuscript

305 *Bahram Gur Hunts with Azada*

Opaque watercolor, ink, and gold on paper
Mounted on a folio of text from a *Kulliyyat* of Sa'di
Page: 33.6 x 20.1 cm
Text: 18.8 x 11.7 cm
Illustration: 17.4 x 15.3 cm
S86.0228

PROVENANCE
Unidentified sale, no. 280



306

Unidentified Text [306–7]

Iran (Qazwin), ca. 1580
2 paintings from a dispersed manuscript

306 *Shapur Pays Homage to Khusraw*

Opaque watercolor, ink, and gold on paper
Cut from its original text and mounted on an album page
Page: 32.7 x 22.2 cm
Text: 19.8 x 14.6 cm
Illustration: 9.6 x 9.8 cm
S86.0212

307 *Bahram Gur Presides over the Execution of the Tyrannical Vizier*

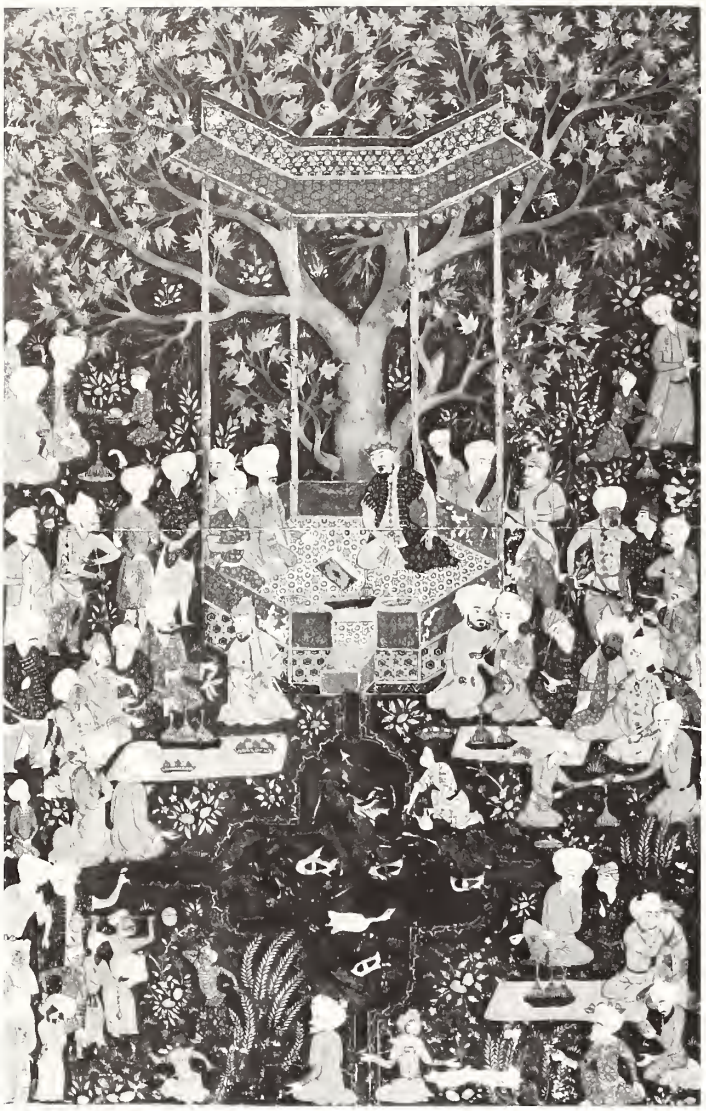
Opaque watercolor, ink, and gold on paper
Partially cut from its original text and mounted on an album page; vizier's face repainted
Page: 32.9 x 22.8 cm
Text: 20.9 x 14.9 cm
Illustration: 15.2 x 12.6 cm
S86.0211

COMMENTS, 306–7
Although it is now almost impossible to identify with certainty the manuscript from which these paintings were removed, Robinson has suggested that it might have been a copy of the *Khamsa* of Nizami.[1] The style of the illustrations, however, can be associated with late sixteenth-century work at Qazwin.

NOTE
1. Robinson 1986, p. 94.



307



309

Unidentified Text [308]

Iran (Shiraz), ca. 1580
1 page from a dispersed manuscript

308 *A Hunt*

(Left-hand half of a double-page composition)
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 36.7 x 24.2 cm
Illustration: 17.5 x 10.4 cm
Illumination: 26.3 x 14.6 cm
S86.0215

Unidentified Text [309]

Iran (Shiraz), ca. 1580
1 painting from a dispersed manuscript

309 *A Ruler in a Garden Pavilion Surrounded by Courtiers and Attendants*

Opaque watercolor, ink, and gold on paper
Mounted on paper
Page: 47.8 x 33.2 cm
Illustration: 30.6 x 19.7 cm
S86.0229

PROVENANCE
Léonce Rosenberg, December 21, 1909

PUBLISHED
Grousset 1931, vol. 1, fig. 261, p. 342
Ricci 1913, no. 207, p. 56[1]
M&V, vol. 2, no. 114, pl. XCIII

EXHIBITED
Paris, 1912, no. 114

NOTE
1. For other folios from this manuscript, said to be from a copy of the *Shahnama* prepared for Shah Abbas around 1590, see Ricci 1913, nos. 201–9.

Unidentified Text [310–13]

Iran (Qazwin?), ca. 1580–90
4 paintings from a dispersed manuscript

310 *An Angel[?]*

Opaque watercolor, ink, and gold on paper
Cut from its original text and mounted on an album page
Page: 30.0 x 19.9 cm
Illustration: 14.9 x 9.5 cm
Illumination: 26.7 x 17.1 cm
S86.0217



310



311

PROVENANCE
Georges Demotte, June 20, 1913

PUBLISHED
Grousset 1931, vol. 1, fig. 259, p. 340

311 *An Angel Seated in a Tree*

Opaque watercolor, ink, and gold on paper
Cut from its original text and mounted on an album page on the verso of which is an irrelevant page of text
Page: 27.9 x 17.8 cm
Illustration: 15.9 x 9.3 cm
Illumination: 26.8 x 17.2 cm
s86.0218

PROVENANCE
Georges Demotte, June 20, 1913

312 *The Angel Israfel*

Opaque watercolor, ink, and gold on paper
Cut from its original text and mounted on an album page
Page: 29.6 x 20.3 cm
Illustration: 15.0 x 9.4 cm
s86.0219

PROVENANCE
Georges Demotte, June 20, 1913



312



313

313 *Two Demons Attacked by Four Flying Angels*

Opaque watercolor, ink, and gold on paper
Cut from its original text and mounted on an album page on the verso of which is an irrelevant page of text from a *Yusuf u Zulaykha* of Jami
Page: 33.7 x 21.9 cm
Text: 21.5 x 11.9 cm
Illustration: 16.6 x 11.8 cm
S86.0250

PUBLISHED
BWG, no. 240, p. 149
Exhibition, no. 597, p. 271

EXHIBITED
London, 1931, no. 597

COMMENTS, 310–13
Although it is no longer possible to identify the manuscript from which these paintings were removed, their subjects suggest that they may have been taken from a copy of al-Qazwini's *Aja'ib al-makhluqat wa-ghara'ib al-mawjudat* or a similar text. Two of the paintings (nos. 310, 311) are mounted on album pages that can be associated with late sixteenth-century Bukharan work. Robinson has attributed these paintings to Qazwin, though they are executed in such a simplified manner that they may be from any number of centers.[1]

NOTE
1. Robinson 1986, p. 90.

Unidentified Text [314]

Iran (Shiraz), ca. 1580–1600
1 page from a dispersed manuscript

314 *Iskandar Visits a Hermit*

Opaque watercolor, ink, and gold on paper
Mounted on a later album page
Page: 28.7 x 18.1 cm
Text and illustration: 19.0 x 9.8 cm
S86.0168

PROVENANCE
Unidentified sale, 1930, no. 112

COMMENTS
The painting is executed in a manner typical of late sixteenth-century work associated with Shiraz. The album page on which it is mounted is upside down (the catchword is in the upper right-hand corner instead of the lower left).[1]

NOTE
1. Robinson (1986, p. 73) attributes this page to sixteenth-century Bukhara.

Unidentified Text [315]

Iran (Khurasan?), ca. 1590
1 page from a dispersed manuscript

315 *A Ruler Enthroned*

Opaque watercolor, ink, and gold on paper
Mounted on a 19th-century album page
Page: 35.8 x 28.7 cm
Illustration: 17.0 x 11.0 cm
Illumination: 32.1 x 25.0 cm
S86.0206

PROVENANCE
Alexis Rouart, May 12, 1911

PUBLISHED
Grousset 1931, vol. 1, fig. 260, p. 341
M&V, vol. 2, no. 132, pl. CVIII
d'Allemagne 1911a, vol. 1, p. 38
d'Allemagne 1911b
Rouart sale catalogue, May 12, 1911, no. 73

EXHIBITED
Paris, 1912, no. 132

COMMENTS
The painting is executed in a style associated with late sixteenth-century Khurasanian work[1] and can be closely compared to several of the images in the *Shahnama* of Firdawsi of around 1590–95 in the British Library, London.[2] According to Robinson, the album page on which the painting has been mounted is similar to a number of pages in the Victoria and Albert Museum, London, illuminated around 1880 by Razi for Sydney Churchill.[3] Another page, mounted in identical borders and possibly from the same manuscript, is in the Musée des Arts Décoratifs, Paris.[4]



314

NOTES
1. Robinson 1986, p. 103.
2. No. 27257.
3. Robinson 1986, p. 103.
4. No. 3760. *L'Islam*, no. 654.



316

Unidentified Text [316]

Iran (Isfahan), ca. 1590
1 folio from a dispersed manuscript
4 columns of text; 12 lines of *nasta'liq*

316 *Muhammad Preaches after the Battle of the Ditch*

Side A: text
Opaque watercolor, ink, and gold on paper
Page: 24.2 x 17.1 cm
Text: 17.3 x 11.3 cm
Illustration: 19.2 x 15.9 cm
S86.0282

PROVENANCE
Unidentified sale, 1930, no. 134

Unidentified Text [317]

Iran (Isfahan), ca. 1590–1600
1 page from a dispersed manuscript

317 *Sulayman Enthroned*

Opaque watercolor, ink, and gold on paper
Mounted on an album page
Page: 38.0 x 24.4 cm
Illustration: 23.6 x 13.5 cm
S86.0281

PUBLISHED
Grousset 1931, vol. 1, fig. 254, p. 332



317

Unidentified Text [318]

India; Mughal, ca. 1600
1 page from a dispersed manuscript

318 *An Archery Competition*

Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 43.7 x 31.4 cm
Illustration: 30.9 x 18.1 cm
S86.0428

COMMENTS

Since the text panel has been erased and the work remounted on board, it is not at present possible to identify the manuscript from which the illustration was taken. A comparable composition is found among folios detached from a *Gulistan* of Sa'di in the Cincinnati Art Museum.[1]

NOTE

1. Smart and Walker 1985, no. 3d.



318



319

Unidentified Text [319]

Iran (Herat?), ca. 1600–1610
1 page from a dispersed manuscript

319 *An Old Man and a Youth Converse*

Opaque watercolor and gold on paper
Mounted on an album page
Page: 25.0 x 16.0 cm
Illustration: 20.0 x 9.7 cm
S86.0322

Unidentified Text [320]

India(?), 17th century
1 page from a dispersed manuscript
1 column of text; 5 lines of *nasta'liq*

320 *Sarlawh and Text*

Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 34.5 x 22.7 cm
Text: 15.0 x 10.5 cm
Illumination: 11.0 x 10.5 cm
S86.0355

Unidentified Text [321]

Iran, 17th century(?)
1 page from a dispersed manuscript
1 column of text; 5 lines of *nasta'liq*

321 *Page of Text*

Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 26.3 x 16.2 cm
Text: 13.2 x 6.7 cm
S86.0329

Unidentified Text [322]

Iran, ca. 1760
1 folio from a dispersed manuscript
6 columns of text; 23 lines of *nasta'liq*

322 *Rustam Slays a Div*

Side A: text
Opaque watercolor, ink, and gold on paper
Page: 52.1 x 35.2 cm
Text: 36.7 x 24.1 cm
Illustration: 33.5 x 24.1 cm
S86.0325

PROVENANCE
Georges Tabbagh

COMMENTS
At least two more folios from this manuscript, identified as being from a *Shahnama*,[1] are known. Both are in the Musée du Louvre, Paris, and were presented to the museum by the dealer Tabbagh in 1927. It is likely that Vever also acquired his folio from him.

NOTE
1. *L'Islam*, p. 195, no. 432.



Identifiable Albums



Vignier Album [323–28]

Iran (Isfahan), assembled ca. 1600(?)
6 pages (1 double page) from a dispersed volume

323 *A Pair of Lovers*

(Left-hand half of a double-page composition)
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 40.2 x 27.8 cm
Illustration: 38.6 x 23.1 cm
S86.0278

PROVENANCE
Charles Vignier, April 15, 1908

PUBLISHED
BWG, no. 273, p. 167
Exhibition, no. 269, p. 168
Grousset 1931, vol. 1, fig. 268, p. 354
Migeon 1930
Kühnel 1922, pl. 89
M&V, vol. 2, no. 116, pl. XCV
Martin 1912, vol. 2, pl. 261
d'Allemagne 1911a, vol. 1, p. 24

EXHIBITED
London, 1931, no. 269
Paris, 1912, no. 116

324 *A Pair of Lovers*

(Right-hand half of a double-page composition)
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 40.2 x 26.2 cm
Illustration: 38.0 x 23.9 cm
S86.0277

PROVENANCE
Charles Vignier, April 15, 1908

PUBLISHED
BWG, no. 273, p. 167
Exhibition, no. 269, p. 168
Grousset 1931, vol. 1, fig. 269, p. 355
Migeon 1930
M&V, vol. 2, no. 115, pl. XCIV
Martin 1912, vol. 2, pl. 261
d'Allemagne 1911a, vol. 1, p. 24

EXHIBITED
London, 1931, no. 269
Paris, 1912, no. 115

DOUBLE-PAGE COMPOSITION

325 *Right-hand half: Young Female*

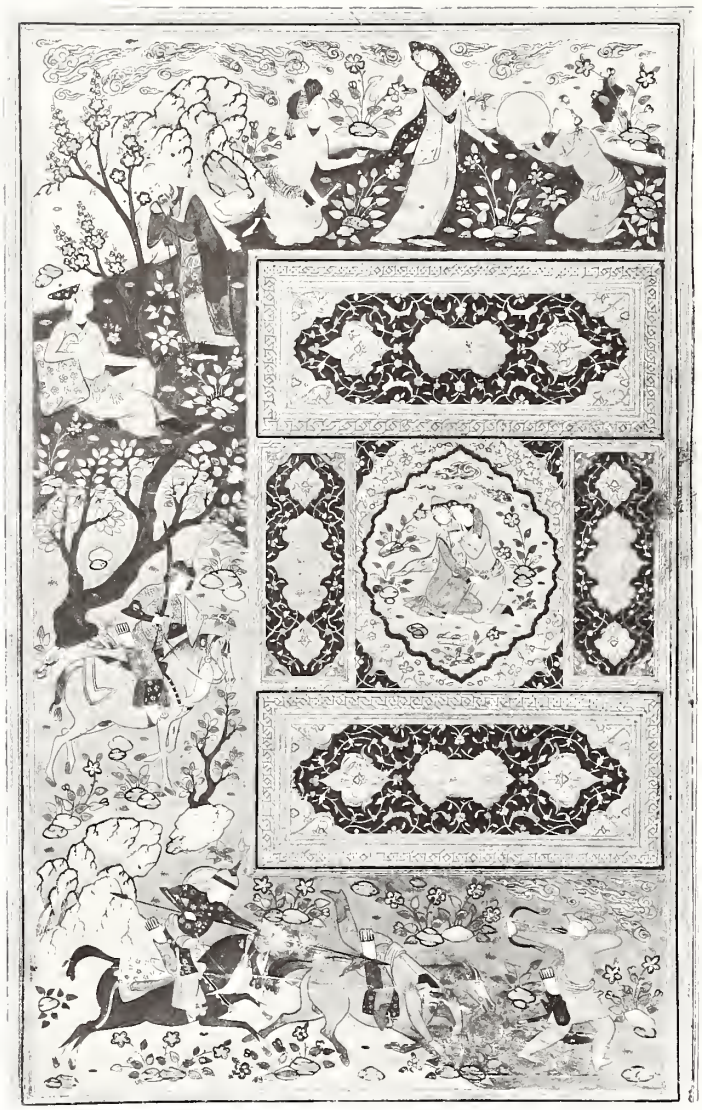
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 40.3 x 26.6 cm
Illustration: 37.1 x 22.4 cm
S86.0279

PROVENANCE
Charles Vignier, April 15, 1908

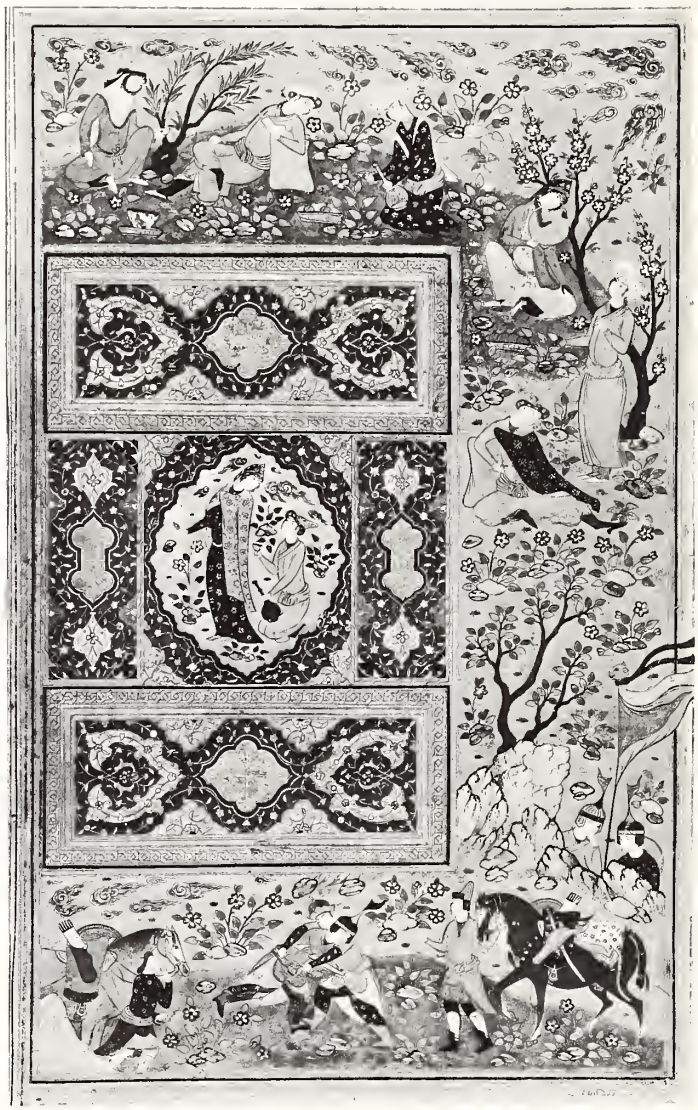
PUBLISHED
BWG, no. 273, p. 167
Exhibition, no. 271, p. 168
Grousset 1931, vol. 1, fig. 267, p. 350
Martin 1912, vol. 2, pl. 262

EXHIBITED
London, 1931, no. 271

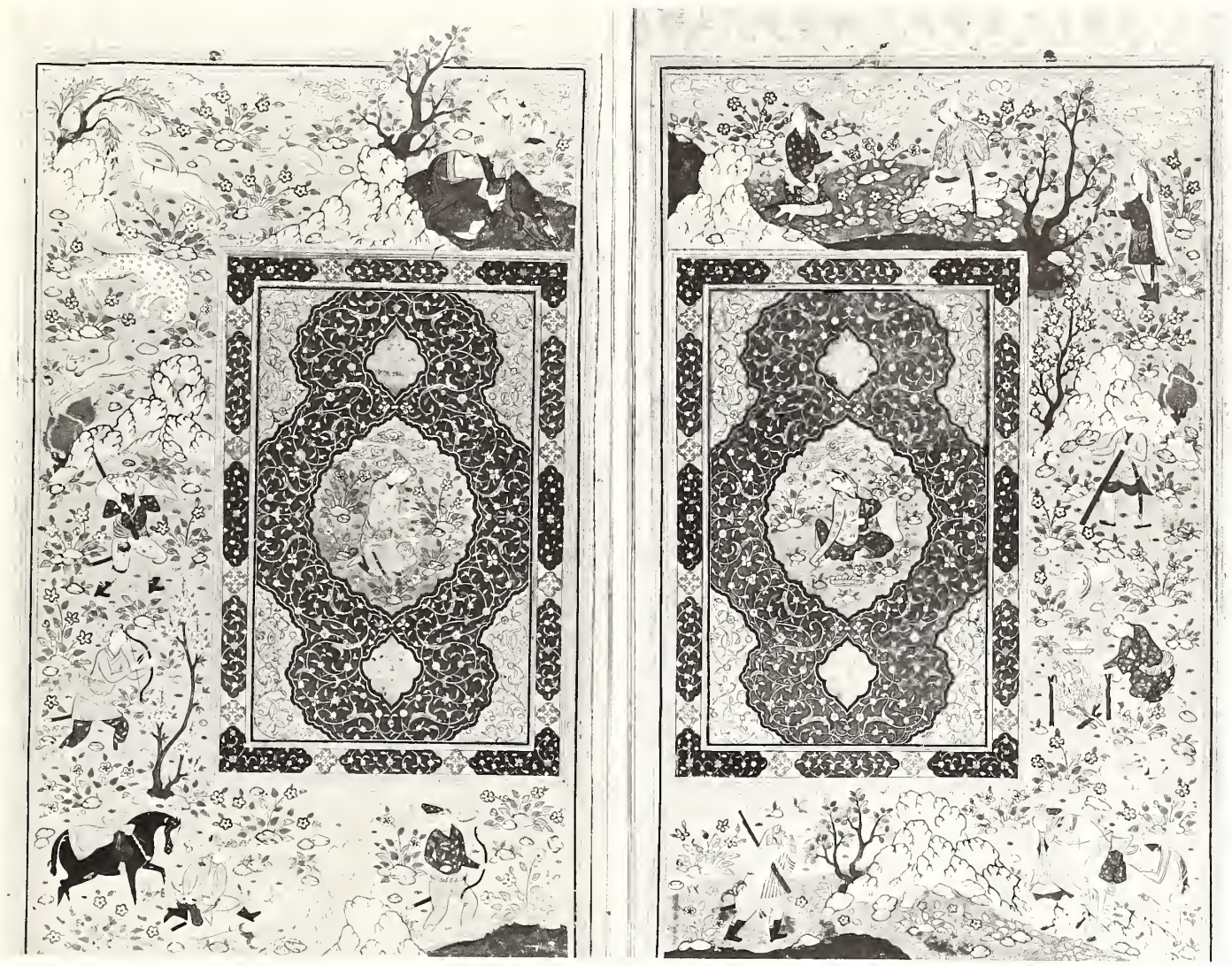
facing page, 333



323



324



325–26

326 *Left-hand half: Young Male*

Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 40.3 x 26.4 cm
Illustration: 39.2 x 22.4 cm
S86.0280

PROVENANCE
Charles Vignier, April 15, 1908

PUBLISHED
BWG, no. 273, p. 167
Exhibition, no. 271, p. 168
Grousset 1931, vol. 1, fig. 267b, p. 351
Martin 1912, vol. 2, pl. 262

EXHIBITED
London, 1931, no. 271

327 *A Hunt*

(Right-hand half of a double-page composition)
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 40.0 x 27.9 cm
Illustration: 22.7 x 14.9 cm
Illumination: 38.4 x 24.1 cm
S86.0198

PROVENANCE
Charles Vignier, April 15, 1908

PUBLISHED
Grousset 1931, vol. 1, fig. 265, p. 347
M&V, vol. 2, no. 105, pl. LXXXV

EXHIBITED
Paris, 1912, no. 105



328



327

328 *A Prince Feasts*

(Left-hand half of a double-page composition)
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 39.9 x 26.3 cm
Illustration: 21.8 x 14.9 cm
Illumination: 36.3 x 24.4 cm
S86.0197

PROVENANCE
Charles Vignier, April 15, 1908

PUBLISHED
Grousset 1931, vol. 1, fig. 266, p. 348

COMMENTS, 323–28
These folios are from an album dispersed in Europe at the beginning of this century by Charles Vignier and known as the Vignier Album since at least 1912.[1] The folios are distinguished by their elaborate margins, which depict, in narrative form, scenes of hunting and feasting. Although Vever mounted the two pairs of lovers (nos. 323, 324) and the painting of the prince hunting and feasting (nos. 327, 328) as two double-page

compositions, it is unlikely that they were originally grouped in that manner. Discrepancies in background color, marginal design, and the organization of the illumination suggest that each of the images must have had a different mate when the album was intact. At least one more double-page painting, formerly in the collection of Georges Marteau, can be identified as having once belonged to the Vignier Album.[2]

NOTES
1. Martin 1912, vol. 2, nos. 261, 262.
2. M&V, vol. 2, pls. XCVI, XCVII.

Salim Album [329]

India; Mughal, assembled ca. 1603
1 page from a dispersed volume

329 *An Aged Courtier*

India; Mughal, ca. 1603
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 23.0 x 14.9 cm
Illustration: 12.5 x 5.2 cm
S86.0422

INSCRIPTION
The old wisdom-spinner, the boastful gatekeeper of destiny, he whom they call doorman in the house of affliction.

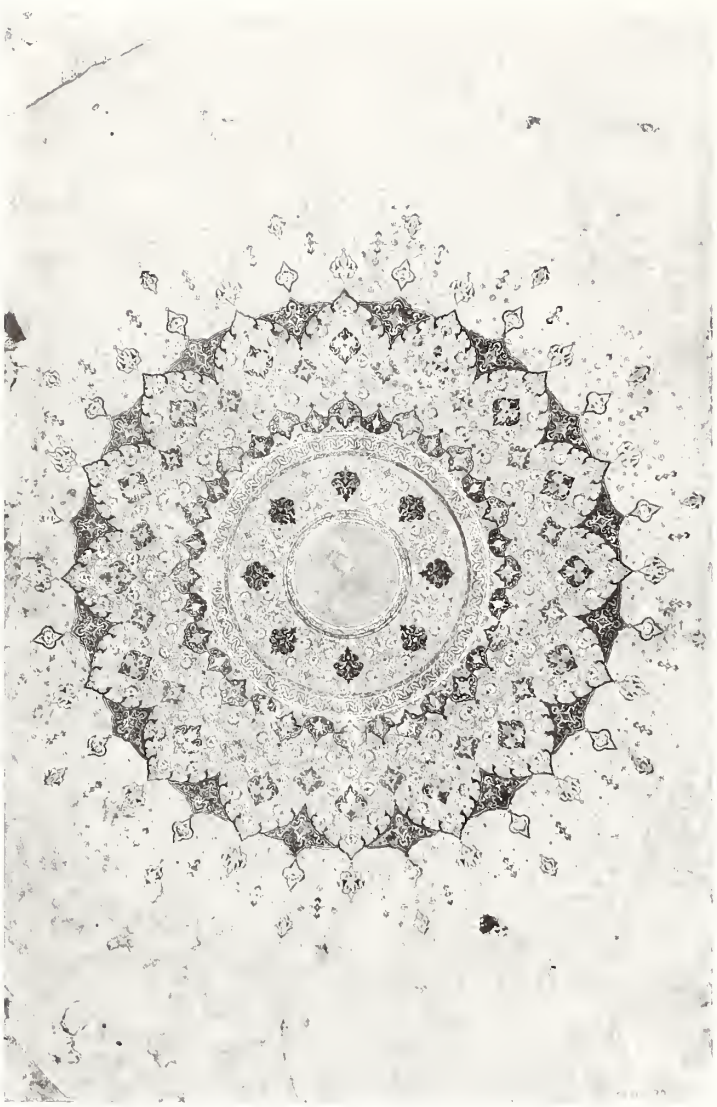
COMMENTS
This portrait is one among several dispersed pages identified by consistency of size, border design, and style as having once formed a single album. Since all the known folios have been split into two pages, however, it is no longer possible to establish the original sequence of images.

Style, together with the identities of portrait subjects, suggest that the volume was formed between 1600 and 1604, when Jahangir, then known as Sultan Salim, was at Allahabad in rebellion against his father. During that time, he patronized artists and commissioned works in a style quite distinct from that popular at the imperial capital.[1]

NOTE
1. A partial list of known works associated with the Allahabad period can be found in Beach 1978, pp. 33–41.



329



330

Late Shahjahan Album [330–44]

India; Mughal, assembled ca. 1650
15 pages from a dispersed volume

330 *Shamsa*

India; Mughal, ca. 1650
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 45.0 x 33.0 cm
s86.0070

PROVENANCE
Mme la Comtesse de Béarn, 1912

PUBLISHED
Tentoonstelling, no. 31, p. 23
M&V, vol. 1, no. 37, pl. XXXVII

EXHIBITED
The Hague, 1927, no. 31
Paris, 1912, no. 37

331 *Right-Hand Half of a Double-Page Frontispiece*

India; Mughal, ca. 1650
4 lines of text in *nasta'liq*
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 45.0 x 33.0 cm
Illumination: 25.0 x 25.0 cm
s86.0069

INSCRIPTION
O God, if you do not shepherd me, I am lost; if you shepherd me, then I cannot go astray. O God, if I make a mistake out of ignorance, I implore you [for forgiveness] even before it has vexed anyone.

332 *Babur and Humayun with Courtiers*

(Right-hand half of a double-page composition)
India; Mughal, ca. 1650
Opaque watercolor and gold on paper
Mounted on board
Page: 45.0 x 33.0 cm
Illustration: 21.0 x 12.6 cm
s86.0401
Reproduced in color, plate 51, *A Jeweler's Eye*

PROVENANCE
Georges Demotte, January 1910

PUBLISHED
Grousset 1931, vol. 2, fig. 194, p. 309

This page was a companion to *Akbar and Shahjahan*, a portrait in the Musée Guimet, Paris.[1]


الٰهی ذالم ارعشی کنت ضایعا
وان کنت ترعانی فلست اضیع
الٰهی لین اخطات جهلا فربما
رجوتک حتی قیل ما هو یجزع

331

333 *Humayun Seated in a Landscape*

(Left-hand half of a double-page composition)
Inscribed to Payag
India; Mughal, ca. 1650
Opaque watercolor and gold on paper
Mounted on board
Page: 44.4 x 33.0 cm
Illustration: 18.8 x 12.3 cm
S86.0400
Reproduced in color, plate 52, *A Jeweler's Eye*

INSCRIPTION
(on tree trunk) Work of Payag

PROVENANCE
Georges Demotte, January 1910

PUBLISHED
Grousset 1931, vol. 2, fig. 195, p. 310
Tentoonstelling, no. 33, p. 23
Martin 1912, vol. 2, pl. 211

EXHIBITED
The Hague, 1927, no. 33

This portrait originally faced a matching portrait of Babur now in the Musée Guimet, Paris.[2]

334 *Akbar with a Sarpech*[3]

(Left-hand half of a double-page composition)
India; Mughal, ca. 1650
Opaque watercolor and gold on paper
Mounted on board
Page: 44.8 x 32.9 cm
Illustration: 24.4 x 15.8 cm
S86.0402

PROVENANCE
Georges Demotte, January 1910

PUBLISHED
Grousset 1931, vol. 2, fig. 196, p. 311
Martin 1912, vol. 2, pl. 213



333

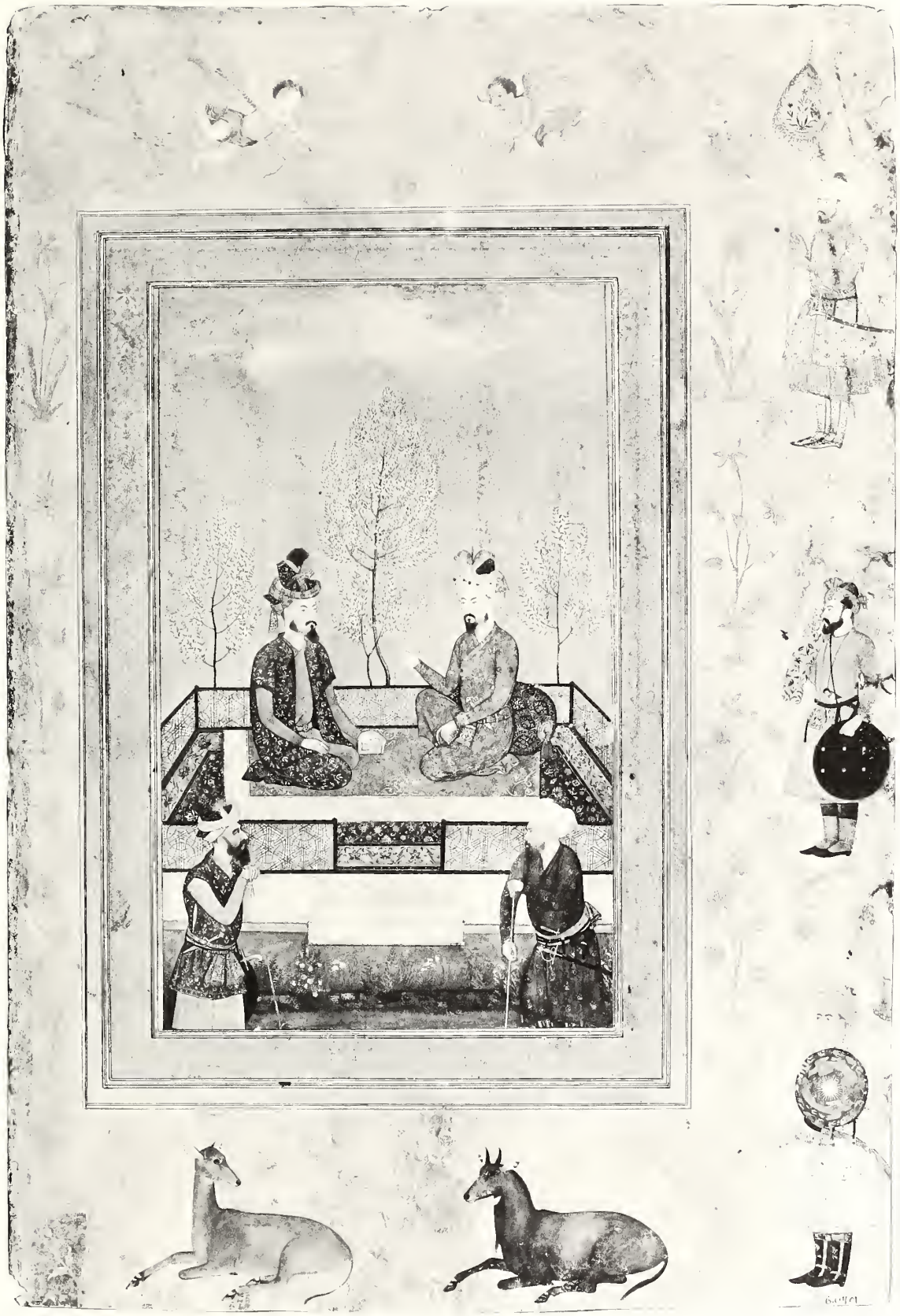
335 *Jahangir with Courtiers*

(Left-hand half of a double-page composition)
India; Mughal, ca. 1650
Opaque watercolor and gold on paper
Mounted on board
Page: 44.9 x 33.0 cm
Illustration: 25.5 x 20.1 cm
S86.0407
Reproduced in color, plate 53, *A Jeweler's Eye*

PROVENANCE
Georges Demotte, January 1910

PUBLISHED
Grousset 1931, vol. 2, fig. 197, p. 313
Stchoukine 1929a, pl. XXXIV

This court scene originally faced a similar portrait of Shahjahan and Dara-Shikoh now in the Los Angeles County Museum or Art.[4]



332



334



335

336 *Shahjahan Enthroned with Mahabat Khan and a Shaykh*

Inscribed to Abid
India; Mughal, dated 1629–30
Opaque watercolor and gold on paper
Page: 36.9 x 25.1 cm
Illustration: 30.2 x 19.8 cm
S86.0406
Reproduced in color, plate 54, *A Jeweler's Eye*

INSCRIPTIONS

(below footstool) By Abid, brother of Nadiruzzaman of Mashhad, completed in the year II [A.H. Shahjahani, A.D. 1629–30]

(on shield, right) Portrait of Sayyid-Muzaffar Khan

(over throne) Shahjahan the [fulfiller of one's wishes?]

PROVENANCE

Georges Demotte, January 1910

PUBLISHED

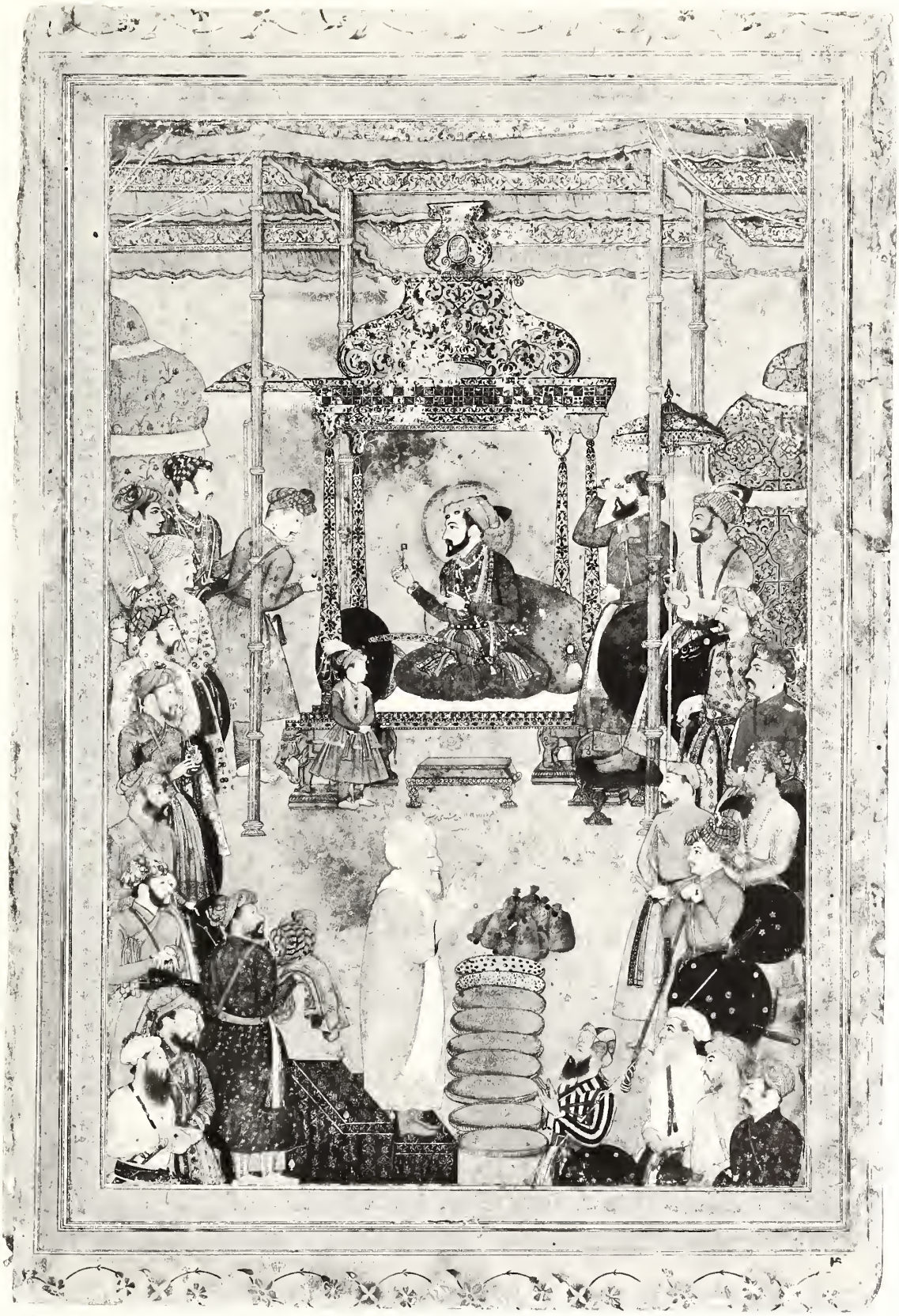
Grousset 1931, vol. 2, fig. 203, p. 323
Tentoonstelling, no. 32, p. 23
M&V, vol. 2, no. 229, pl. CLXI

EXHIBITED

The Hague, 1927, no. 32
Paris, 1912, no. 229

Because of its size and historically specific subject, this illustration must have originally been intended for the official volume of Shahjahan's biography, *Padishahnama*. It may depict the occasion in February 1628 when Mahabat Khan, the chief noble shown in attendance here, was appointed commander in chief (*khankhanan*) of the Mughal armies, and coins and jewels were given to important *shaykhs* and *sayyids*. Several of the bags here are inscribed with information that they hold "1,000 muhrs," "1,000 rupees," or other coins.

The painting is the proper size and format for inclusion in the imperial illustrated *Padishahnama*, or *Shahjahannama*, manuscript. That it was instead placed in an imperial album is evidence either that more paintings were made for the *Padishahnama* than were ever used, or that the full volume was never assembled. Clearly, many illustrations made for the book were available for use in other contexts by the mid-seventeenth century.[5]



336



337

337 *Shahjahan with Asaf Khan*

(Left-hand half of a double-page composition)
Inscribed to Bichitr
India; Mughal, ca. 1650
Opaque watercolor and gold on paper
Mounted on board
Page: 44.0 x 32.9 cm
Text: 36.8 x 25.2 cm
Illustration: 26.3 x 18.7 cm
S86.0403
Reproduced in color, plate 55, *A Jeweler's Eye*

INSCRIPTION
Work of the servant of the court, Bichitr

PROVENANCE
Georges Demotte, October 9, 1910

PUBLISHED
Stchoukine 1929a, pl. XXXIX
Tentoonstelling, no. 35, p. 23

EXHIBITED
The Hague, 1927, no. 35

The right half of this double-page composition is in the Musée Guimet, Paris. Unpublished, and showing a standing *shaykh* with one attendant, it is among the greatest surviving Mughal portraits and can also be attributed to Bichitr.[6] The complete composition presents an extraordinary visual statement linking the emperor with celestial divinity. The intense silence felt in the Paris half of the composition suggests that even the greatest Muslim sages are mute in the face of such grandeur.

Asaf Khan was the greatest of the Mughal nobles. He was the brother of Nur Jahan, Jahangir's powerful wife; his daughter, Mumtaz Mahal, married Shahjahan. His presence here confirms the power of the Mughal nobility in the dissemination of divine power on earth.

338 *The Elderly Shahjahan*

(Right-hand half of a double-page composition)
India; Mughal, ca. 1650
Opaque watercolor and gold on paper
Mounted on board
Page: 45.0 x 33.0 cm
Illustration: 23.5 x 14.5 cm
S86.0405

PROVENANCE
Georges Demotte, January 1910

PUBLISHED
Grousset 1931, vol. 2, fig. 201, p. 319



338



339

339 *A Courtier*

(Left-hand half of a double-page composition)
India; Mughal, ca. 1650
Opaque watercolor and gold on paper
Mounted on board
Page: 43.5 x 35.4 cm
Illustration: 20.2 x 12.5 cm
s86.0404

PROVENANCE
Georges Demotte, January 1910

PUBLISHED
Grousset 1931, vol. 2, fig. 207, p. 329

340 *Calligraphy (A Poem by Amir Shahi)*

(Left-hand half of a double-page composition)
Copied by Mir-Ali al-Sultani
Iran, 16th century
6 lines of text with border text panels in *nasta'liq*
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 47.0 x 35.0 cm
Text: 22.6 x 13.0 cm
s86.0090
Reproduced in color, plate 56, *A Jeweler's Eye*

INSCRIPTION
Written by the sinful slave, Mir-Ali al-Sultani

COMMENTS
The right half of this double-page composition is in an American private collection on deposit at the Arthur M. Sackler Museum, Harvard University, Cambridge, Massachusetts. The poem can be translated as follows:

My heart is caught in your wavy hair.
My head bows only on your path.
Wash with ambergris the tablet of the gracious mind
That the condition of love be one heart and one lover.
Laugh at the fair since not one of a thousand roses
of your springtime has yet bloomed.
Close your eyes like narcissus to the good and bad of
the world
For in this garden the rose is one thing and the thorn
another.
Shahi, do not be sad if your heart is upset
For the condition of the world is never stable.

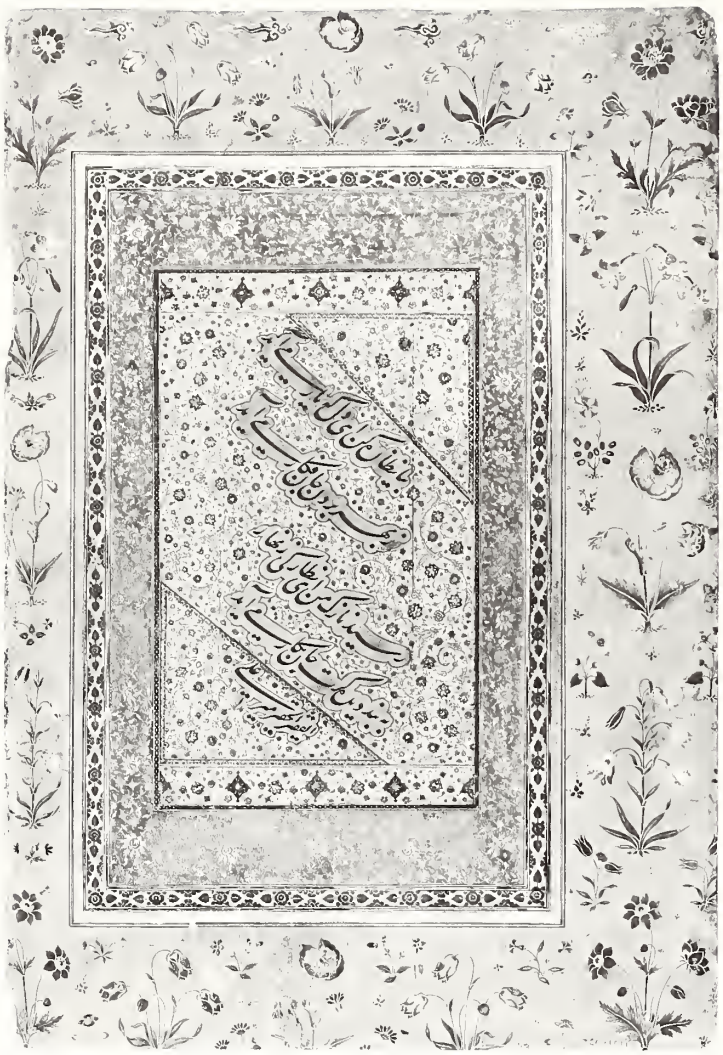


340

341 *Calligraphy (Two Couplets from a Poem)*

(Right-hand half of a double-page composition)
Copied by Mir-Ali
Iran, 1st half 16th century
4 lines of text in *nasta'liq*
Opaque watercolor, gold, and ink on paper
Mounted on board
Page: 37.1 x 25.3 cm
Text: 18.7 x 11.3 cm
s86.0091

INSCRIPTION
The humble, poor Mir-Ali



341

342 *Calligraphy (Two Poems and a Couplet from the Diwan of Amir Shahi)*

(Right-hand half of a double-page composition)
Copied by Mir-Ali al-Katib
Iran, 1st half 16th century
Per couplet: 2 columns of text; 5 lines of *nasta'liq*
Opaque watercolor, gold, and ink on paper
Mounted on board
Page: 37.0 x 25.2 cm
Text: 15.5 x 8.2 cm
S86.0092

343 *Calligraphy*[7]

(Left-hand half of a double-page composition)
Copied by Ali
Iran, 1st half 16th century
6 lines of text in *nasta'liq*
Opaque watercolor, gold, and ink on paper
Mounted on board
Page: 48.3 x 35.9 cm
Text: 17.2 x 9.7 cm
S86.0093

344 *Calligraphy*

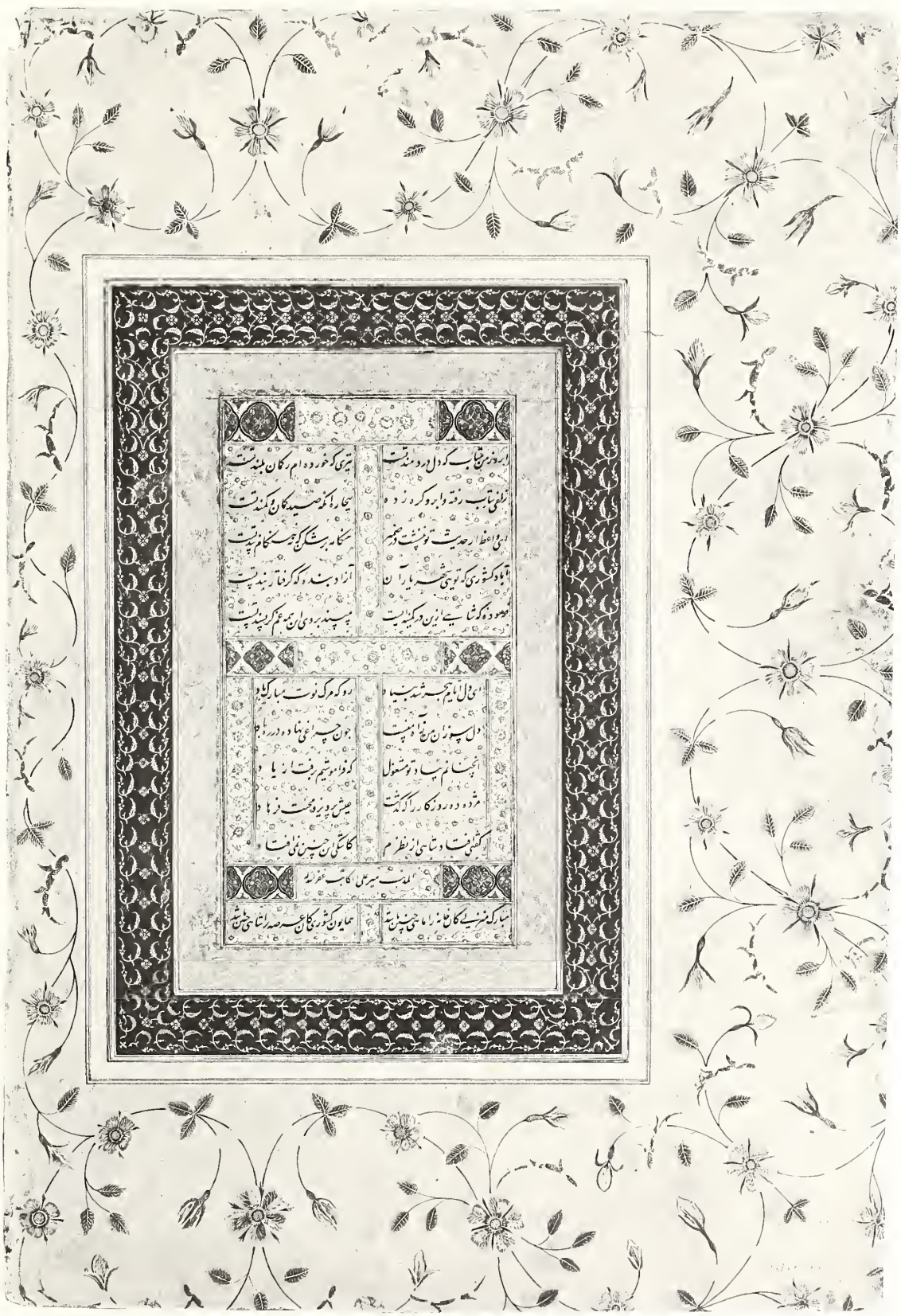
(Right-hand half of a double-page composition)
Iran, 1st half 16th century
4 lines of text in *nasta'liq*
Opaque watercolor, gold, and ink on paper
Mounted on board
Page: 36.9 x 25.3 cm
Text: 19.0 x 10.0 cm
S86.0094
Reproduced in color, plate 57, *A Jeweler's Eye*

PROVENANCE
Georges Marteau, 1912

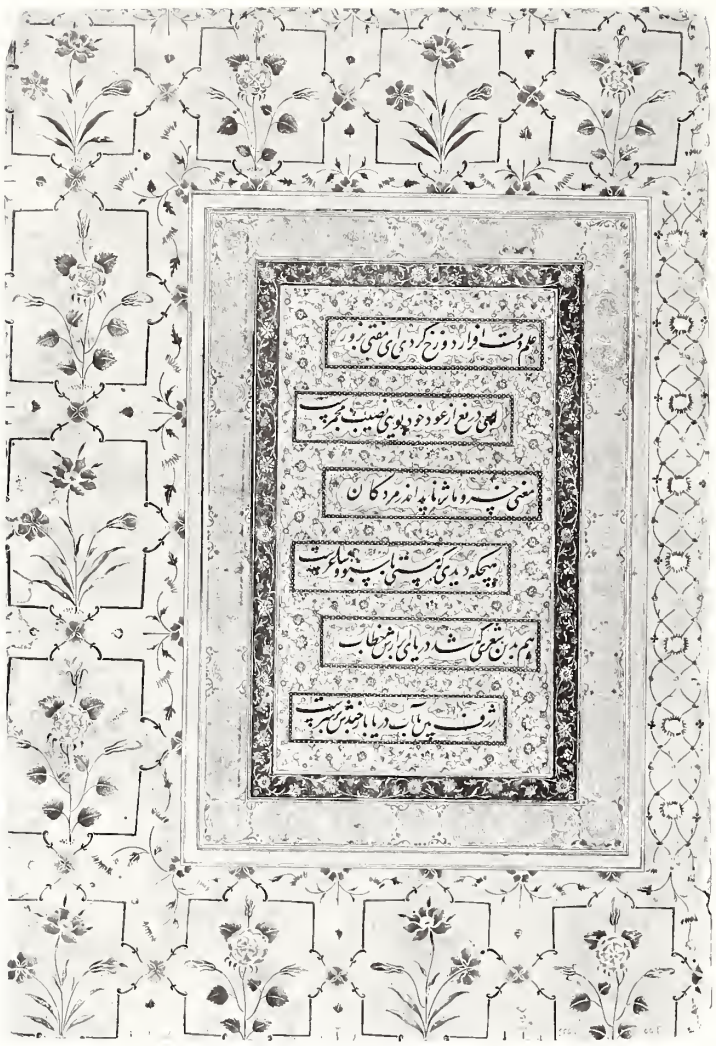
PUBLISHED
M&V, vol. 1, no. 36, pl. XXXVI

EXHIBITED
Paris, 1912, no. 36

The matching half of this double page is in the National Gallery of Canada, Ottawa.[8]



342



343

COMMENTS, 330–44

Since many of the portraits in this volume show the elderly Shahjahan, or are stylistically datable to the last years of his reign, the album is called the Late Shahjahan Album. All of the marginal decorations were executed about 1650, although a few illustrations of earlier date, such as checklist number 336, were included as well. The majority, however, may have been commissioned specifically for this volume. The most distinctive trait of this album is the inclusion of fully colored portraits and genre scenes in the marginal decoration. In many cases, the figures comment upon, or extend, the meaning of the central scene.

Like most of the identified folios from this album, all the pages listed here have been split. The separation into two sides was presumably effected by the dealer who dispersed the album in Europe about 1909 and must have increased the price obtained for the volume overall. Since each double-page opening of the book was carefully composed into a coordinated composition, missing facing pages are noted above when known.[9] Few double-sided folios remain intact, so it is not possible to reconstruct the full sequence of the original images.

The center poem can be translated as follows:

In this ancient wayward inn
How ignorant have human beings remained.
Though they spend a lifetime in wealth and affluence,
They do not appreciate it until they come to grief.

The calligraphy framing the center poem can be translated as follows:

I am unable to express thanks for kindness.
Tis better if I raise my hand in prayer.
How great is the sea of liberality and the mine of generosity;
Their existence is a manifestation of your being.
It will not fit into this slim volume:
A description of the king is beyond scope.
If Sa'di is to compose all of that,
It will take another volume.

NOTES

1. Reproduced in M&V, vol. 2, no. 228, pl. CLX.

2. Reproduced in Stchoukine 1929b, pl. XIV. For information about the painter Payag, see Beach 1978, pp. 151–54.

3. The design for this portrait study was repeated frequently during the seventeenth century. An alternate version, in which Akbar offers the *sarpech* (turban ornament) to Jahangir, was formerly in the Rothschild Collection (see Colnaghi 1976, no. 119). It may have originally faced the Vever portrait.

4. Reproduced (mistakenly in reverse) in Heeramaneck 1984, pl. 217.

5. For a brief discussion of that manuscript, see Beach 1978, pp. 75–85. Information about the painter Abid is found in ibid., p. 85.

6. For a study of the painter Bichitr, see ibid., pp. 101–7.

7. *A Noble Hunt*, a painting by Muhammad Ali datable to about 1610, was mounted by a dealer over the calligraphic panel on an album page with virtually identical border designs. That work, in the collection of Prince Sadruddin Aga Khan, was also the left half of a double-page composition (see Welch and Welch 1982, no. 65). Such exact duplication of borders is extremely rare.

8. No. 23.556. Reproduced in Heeramaneck 1984, pl. 210. A page in the Musée du Louvre, Paris, formerly in the Demotte and Marteau collections, has virtually identical marginal decoration (see *L'Islam*, no. 438). Slight variations, however, confirm that the Vever and Ottawa pages were facing folios. Precise duplication of marginal designs (see also n. 7 above), while relatively rare, does suggest that a virtual mass production of albums did occur by the mid-seventeenth century.

9. A list of dispersed pages then known is found in Beach 1978, pp. 76–77.



344

Leningrad Album [345]

Iran, assembled ca. 1750
1 folio (with 4 paintings) from a dispersed volume

345 *Four Portraits*

Portrait of Shahjahan (above left)
India; Mughal, ca. 1650
Illustration: 8.8 x 4.8 cm

Portrait of Awrangzeb (above right)
India; Mughal, ca. 1660
Illustration: 8.8 x 5.0 cm

Portrait of Dara-Shikoh (below left)
India; Mughal, dated 1650
Illustration: 14.9 x 7.6 cm

INSCRIPTION
A portrait of this suppliant at the divine court.
Written by Muhammad Dara-Shikoh.

Unidentified Portrait (below right)
India; Mughal, ca. 1660
Illustration: 14.9 x 7.3 cm

Side A: calligraphy; copied by Imad al-Hasani; Iran, ca. 1610
Opaque watercolor, ink, and gold on paper
Page: 47.3 x. 32.3 cm
Overall illustration area: 25.0 x 15.9 cm
S86.0421

PROVENANCE
Kevorkian, November 7, 1911

PUBLISHED
Grousset 1931, vol. 2, fig. 204, p. 325

COMMENTS
The majority of known folios from this album are in the Institute for the Peoples of Asia, Leningrad, a location that has given its name to the volume overall. Those pages are out of sequence, and many folios from the original assemblage are missing. The volume is known chiefly for the extraordinary imperial Mughal paintings it contains.

Pages originally intended for the *Jahangirnama* manuscript, the official illustrated memoirs of the Mughal emperor Jahangir (r. 1605–27),[1] have been included in the album, as have extremely important imperial portraits. Each of the various works placed in the volume is surrounded by borders painted in Iran, and many of these are signed and dated to the years between 1746 and 1757. Their dates suggest that the Mughal works were looted from India, perhaps in 1739, when the Iranian Nadirshah sacked the court at Delhi.

Examination of the folios in Leningrad further reveals that the album was unfinished. Although many of the borders surrounding the calligraphic panels are incomplete—the case with this folio as well—they reveal different stages in the illuminators' work. A number of pages originally included in the album are in the Freer Gallery of Art, Washington, D.C., as well as in other American and European collections. Since the majority of folios are intact, comparisons of border designs allow the reconstruction of many original sequences of images, including those on the dispersed pages.[2]

NOTES
1. The album is almost fully published in A. A. Ivanov, O. F. Akimshkin, T. Grek, and L. T. Giuzalian, *Al'bom Indiyskikh i Persidskikh miniatyur XV-XVIII vv.* (An album of Indian and Persian miniatures of the fifteenth through eighteenth centuries) (Moscow, 1962).

2. Several of the Freer Gallery folios, for example, can be located in original sequence among existing Leningrad pages. More interesting is the grouping within one volume of multiple scenes illustrating a variety of themes and subjects.



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347

Impey Album [346–48]

India, Lucknow, assembled ca. 1775
2 folios and 1 page from a dispersed volume

346 *Equestrian Portrait of Muhammad Shah*

India; Mughal, ca. 1730
Side B: calligraphy
4 lines of text with marginal panels in *nasta'liq*
Opaque watercolor, ink, and gold on paper
Page: 46.9 x 32.6 cm
Illustration: 21.0 x 14.0 cm
S86.0434

CALLIGRAPHY
In search of the crescent moon of the end of Ramadan
The moon-faced beauty suddenly rushed to the roof
and looked around.
All who saw her said, "Glory be to God,
The sun has arisen and is searching for the moon."

[Framing this are two other poems, one with five couplets and the other with three.]

INSCRIPTION
The work of master Daswanth

SEAL
(square) Sir Elijah Impey 1777 . . . year 16 . . .

PROVENANCE
Albert Besnard, 1932

PUBLISHED
Besnard sale catalogue, 1932, no. 180

347 *Nawwab Zafar Khan*

India, ca. 1770
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 47.0 x 32.5 cm
Illustration: 21.0 x 9.9 cm
S86.0435

INSCRIPTION
Portrait of Nawwab Zafar Khan

SEAL
(square) Sir Elijah Impey, dated 1775

348 *The Virgin Mary at Prayer*

India, Lucknow, ca. 1770
Opaque watercolor, gold, and ink on paper
Mounted on board
Page: 47.0 x 23.7 cm
Illustration: 20.6 x 11.6 cm
S86.0453

INSCRIPTION
Image of the holy Mary

SEAL
(rectangular) Sir Elijah Impey, dated 1775

COMMENTS, 346–48
Sir Elijah Impey was chief justice of Bengal between 1774 and 1782. Together with his wife, Lady Mary, he avidly collected and commissioned paintings during those years. The studies of flora and fauna that they gathered are among the finest natural history paintings known.[1] This particular album must have contained a range of illustrations, including portraits of emperors and nobles, as well as copies and adaptations of European works. The folios were bound in normal European sequence, and the seal, while in Persian, gives the year according to the Christian calendar.

NOTE
1. See especially Stuart Cary Welch, *Room for Wonder* (New York: American Federation of Arts, 1978), pp. 15–25, nos. 6–8 and fig. 3.



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چشم سپیهت بلای اهل نظر ست



ابروی پیوسته در هم تو فتنه ست

با سبو دعوی پرهیز چرا

این قصه ز افلاک مشهور تر ست

Individual Paintings and Drawings

Figural Studies

349 *A Reclining Prince*

Attributable to Aqa Mirak
Iran (Tabriz), ca. 1530
Opaque watercolor and gold on paper
Mounted on an album page with illuminated chapter headings from a Koran pasted above and below painting
Page: 33.6 x 21.2 cm
Text: 22.7 x 11.5 cm
Illustration: 15.6 x 12.6 cm
S86.0300
Reproduced in color, plate 65, *A Jeweler's Eye*

INSCRIPTIONS

Sura of "Clear Proof," Madina, nine verses

(on tablet held by prince)
Fate granted such beauty to the face of Yusuf.
Try to draw such [beauty] for your face, O slave.

Sura of "Power," Mecca, five verses

PROVENANCE

Léonce Rosenberg, May 26, 1913
Arthur Sambon
Ducoté, 1912
Stéphane Bourgeois, 1910

PUBLISHED

Corbin et al. 1938, no. 66, p. 163
BWG, no. 142, p. 133
Exhibition, no. 565, p. 267
Souvenir, p. 47
Grousset 1931, vol. 1, fig. 229, p. 299
Sakisian 1929, fig. 138, pl. LXXVII
Kühnel 1922, pl. 61
Schulz 1914, vol. 2, pl. 144
Ricci 1913, no. 156, p. 46
M&V, vol. 2, no. 145, pl. CXVIII
Martin 1912, vol. 2, pl. 109
Sarre and Martin 1910, vol. 1, pl. 28

EXHIBITED

Paris, 1938, no. 66
London, 1931, no. 565
Paris, 1912, no. 145
Munich, 1910, no. 674

COMMENTS

This extremely elegant painting has often been described as an idealized portrait of Shah Tahmasp (r. 1524–76),[1] though there is no real basis for that attribution. Martin and others have suggested that the work was painted by Sultan-Muhammad, but Welch, more recently, has argued for an attribution to Aqa Mirak.[2]

NOTES

1. See, for instance, Ricci 1913, p. 46, no. 156.
2. Dickson and Welch 1981, vol. 1, p. 246, n. 14.

facing page, 374



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350 *A Seated Youth*

Attributable to Mir Sayyid-Ali
Iran (Tabriz), ca. 1540
Ink on paper
Mounted on an album page
Page: 40.1 x 25.2 cm
Text: 25.0 x 18.0 cm
Illustration: 16.8 x 9.7 cm
S86.0291
Reproduced in color, plate 64, *A Jeweler's Eye*

INSCRIPTION
(on tablet held by youth) The slave of his majesty the king, Sayyid-Ali b. Sayyid Muhammad

PROVENANCE
Georges Demotte, March 1913
Charles Vignier, 1912

PUBLISHED
Dickson and Welch 1981, vol. 1, fig. 246, p. 189
Corbin et al. 1938, no. 68, p. 163
BWG, no. 164, p. 137
Exhibition, no. 562, p. 266
Martin 1912, vol. 2, pl. 107

EXHIBITED
Paris, 1938, no. 68
London, 1931, no. 562

COMMENTS
The inscription on the tablet held by the youth presumably refers to the Safavid painter Mir Sayyid-Ali.[1] Mir Sayyid-Ali's father is recorded as Mir Musawwir, which is only a title, and his proper name may well have been Sayyid Muhammad. The bold lines and fine detail of this portrait are typical of the work of Mir Sayyid-Ali, one of Shah Tahmasp's foremost artists, and it is possible that this was meant to be a self-portrait of the artist.

NOTE
1. For a different interpretation of this inscription, see Dickson and Welch 1981, vol. 1, p. 255, n. 27.



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351 *A Prince and a Princess Embrace*

Inscribed to Abdullah
Iran (Bukhara), ca. 1550
Opaque watercolor, ink, and gold on paper
Mounted on an album page
Page: 34.5 x 21.9 cm
Text: 17.0 x 19.2 cm
Illustration: 16.0 x 9.2 cm
S86.0301
Reproduced in color, plate 63, *A Jeweler's Eye*

INSCRIPTION
Drawn by Abdullah

PROVENANCE
Georges Demotte, September 1912

PUBLISHED
BWG, no. 114, p. 125, pl. LXXVII a
Exhibition, no. 561, p. 266
M&V, vol. 2, no. 142, pl. CXVII
Anet 1912, pp. 105–17, fig. 1e

EXHIBITED
London, 1931, no. 561
Paris, 1912, no. 142

COMMENTS
Abdullah was a leading artist at the court of the Shaybanid ruler Abdul-Aziz (r. 1540–49) at Bukhara.[1] According to the Turkish author Ali, Abdullah was a pupil of Shaykhzada (see no. 179),[2] who, in turn, had been a student of the renowned Timurid master Bih-



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zad.[3] His work, as Binyon, Wilkinson, and Gray have noted, is closely related to that of Mahmud Mudhahhib (see no. 180) and typical of Bukharan painting of the mid-sixteenth century. Stchoukine has suggested that Abdullah also worked on the *Diwan* of Shah Isma'il in the collection of Prince Sadruddin Aga Khan.[4] The painting inscribed to him in that manuscript, however, is in a completely different style and is almost certainly the work of another master with the same name.[5]

NOTES

1. Gray 1979, p. 268.
2. Stchoukine 1959, p. 27.
3. M&V, vol. 2, no. 123, pl. CI. For more information on Abdullah, see BWG, p. 107.
4. Welch and Welch 1982, no. 30, pp. 94–98.
5. Stchoukine 1959, no. 170 bis, p. 129. For a reproduction of this painting, see M&V, vol. 2, no. 124, pl. CI. Martin 1912 also reproduces several paintings (e.g., pl. 101) either signed or attributable to this artist, whose style seems to be closely related to works associated with mid to late sixteenth-century painting from Qazwin.

352 *A Prince and a Princess Embrace*

Iran, ca. 1550
Opaque watercolor and gold on paper
Mounted on a detached folio from a *Shahnama* of Firdawsi
Page: 42.3 x 30.6 cm
Text: 24.8 x 14.7 cm
Illustration: 16.0 x 10.2 cm
S86.0295

PUBLISHED
BWG, no. 260, p. 165
Exhibition, no. 589, p. 270

EXHIBITED
London, 1931, no. 589

COMMENTS
Although the faces of the figures have been retouched, the painting can be dated to the middle of the sixteenth century. Robinson has suggested that the prince may be an idealized representation of Shah Tahmasp.[1]

NOTE
1. Robinson 1986, p. 37.

353 *A Youth Seated in the Fork of a Blossoming Tree*

Iran, ca. 1560–70
Opaque watercolor and gold on paper
Mounted on an album page
Page: 39.9 x 26.3 cm
Text: 26.6 x 17.4 cm
Illustration: 17.5 x 11.1 cm
S86.0299

PUBLISHED
BWG, no. 150, p. 134
Exhibition, no. 566, p. 267
Grousset 1931, vol. 1, fig. 228, p. 298
M&V, vol. 2, no. 154, pl. CXXIII
Martin 1912, vol. 2, pl. 101

EXHIBITED
London, 1931, no. 566
Paris, 1912, no. 154

COMMENTS
When this painting was first published, it was attributed to Abdullah. Martin subsequently attributed it to Aqa Mirak, but as Robinson has correctly suggested, it is much closer in style to Muhammadi's work.[1]

NOTE
1. Martin 1912; Robinson 1986, p. 39.



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354 *A Woman with a Spray of Flowers*

Iran (Khurasan?), ca. 1575
Opaque watercolor and gold on paper
Mounted on an album page
Page: 30.9 x 20.3 cm
Illustration: 14.5 x 7.6 cm
S86.0296

COMMENTS

The style of this painting, with its muted colors and simplified design, is typical of late sixteenth-century painting associated with Khurasan. The two couplets on the page can be translated as follows:

How long are you going to wound me with grief?
Keep me wandering in the lane of separation?

If in the end you will raise me from the dust,
Why do you cast me away like an arrow?

A number of similarly illuminated extant pages—including checklist numbers 261–64 and several folios in the Chester Beatty Library, Dublin, from Jami's *Sa'ba*[1] and *Subhat al-abrar*[2]—are all attributable to around 1575.

NOTES

1. MS. 209. Arberry et al. 1959–62, vol. 2, pp. 72–73.
2. MS. 210. Ibid., p. 73

355 *A Youth Holds a Falcon*

Iran (Qazwin), ca. 1575–80
Reverse: blank
Opaque watercolor, ink, and gold on paper
Page: 16.6 x 10.4 cm
Illustration: 14.8 x 7.4 cm
S86.0313

PROVENANCE

Ludwig Rosenthal, Munich, January 23, 1912

PUBLISHED

Grousset 1931, vol. 1, fig. 279, p. 369
M&V, vol. 2, no. 198, pl. CXLIV

EXHIBITED

Paris, 1912, no. 198

COMMENTS

This drawing is typical of work associated with Qazwin during the fourth quarter of the sixteenth century. Although it is not possible to identify the artist, the figure's pinched face and crisply defined features are clearly derived from the work of Shaykh Muhammad or someone closely associated with him.[1]

NOTE

1. For a discussion of Shaykh Muhammad, see Dickson and Welch 1981, vol. 1, pp. 165–77.



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356 *A Standing Woman/A Standing Youth*

2 paintings mounted on an album page
Inscribed (left) to Sadiqi
Inscribed (right) to Ustad Muhammad Qasim
Iran (Qazwin?), ca. 1590
Opaque watercolor and gold on paper
Page: 39.7 x 27.6 cm
Text: 30.1 x 19.9 cm
Illustration (left): 16.9 x 7.7 cm
Illustration (right): 16.9 x 8.3 cm
s86.0305

INSCRIPTIONS
(left) Sadiqi

(right) Master Muhammad Qasim

(above) Copied by Sultan-Ali al-Mashhadi

SEAL
(left) Abbas, slave of the King of Holiness

PROVENANCE
Léonce Rosenberg, July 21, 1910

PUBLISHED
Ricci 1913, no. 159, p. 47

COMMENTS
Both of these paintings are executed in a manner typical of late sixteenth-century work associated with Qazwin. While the attribution to Sadiqi seems plausible, Robinson has suggested that *A Standing Youth* (on right) may be by Riza Abbasi rather than Muhammad Qasim.[1] The calligraphy above the paintings is by Sultan-Ali al-Mashhadi.

NOTE
1. Robinson 1986, pp. 98–99. For more on Muhammad Qasim, see Stchoukine 1964, pp. 53–57.

357 *A Woman Adjusts Her Aigrette*

Iran (Isfahan), ca. 1590
Opaque watercolor and gold on paper
Mounted on an album page
Page: 28.7 x 17.8 cm
Illustration: 17.5 x 7.7 cm
S86.0298

INSCRIPTION
(lower right) Sadiqi

PROVENANCE
Léonce Rosenberg, May 26, 1913
Arthur Sambon

PUBLISHED
BWG, no. 250, p. 164
Exhibition, no. 598, p. 271
Migeon 1930
Ricci 1913, no. 157, p. 46
M&V, vol. 2, no. 156, pl. CXXV

EXHIBITED
London, 1931, no. 598
Paris, 1912, no. 156

COMMENTS
This painting is typical of late sixteenth-century work associated with Isfahan. Although Marteau and Vever attributed the image to Muhammadi, its style seems closer to that of Riza Abbasi[1] or Sadiqi, whose name is barely legible in the lower right-hand corner of the page.

NOTE
1. The painting, for instance, can be closely compared to *Young Man in Blue* in the Harvard University Art Museums, Cambridge, Massachusetts (Fogg Art Museum, 1936.27), reproduced in Simpson 1979, no. 29, pp. 82–83.



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358 *A Woman Detained by a Kneeling Youth*

Iran (Qazwin?), ca. 1590
Opaque watercolor and gold on paper
Mounted on an album page
Page: 40.6 x 26.0 cm
Text: 28.5 x 19.5 cm
Illustration: 19.8 x 11.7 cm
S86.0316

PUBLISHED
BWG, no. 283, p. 168
Exhibition, no. 610, p. 273
Grousset 1931, vol. 1, fig. 286, p. 377
M&V, vol. 2, no. 171, pl. CXXXI

EXHIBITED
London, 1931, no. 610
Paris, 1912, no. 171

359 *A Woman with a Spray of Flowers*

Iran (Isfahan), ca. 1595
Opaque watercolor and gold on paper
Mounted on an album page
Page: 30.3 x 18.6 cm
Illustration: 14.9 x 7.2 cm
S86.0297

PROVENANCE
Arsène Aftandil, June 22, 1912

COMMENTS
This painting is typical of late sixteenth-century idealized portraits of women associated with Isfahan. Robinson has suggested that it might be an early work of Riza Abbasi,[1] though the articulation of the figure's generalized features is not specific enough to make the identification certain.

NOTE
1. Robinson 1986, p. 129.

360 *A Youth Holds a Bird*

Turkey(?), 17th century
Opaque watercolor and gold on paper
Mounted on an album page
Page: 36.4 x 24.3 cm
Illustration: 17.2 x 9.7 cm
S86.0293

PROVENANCE
Georges Demotte, September 1912

PUBLISHED
BWG, no. 259, p. 165
Exhibition, no. 605, p. 272
M&V, vol. 2, no. 140, pl. CXVI

EXHIBITED
London, 1931, no. 605
Paris, 1912, no. 140

COMMENTS
Although the subject of this painting is dependent on Iranian models, the treatment of the figure suggests that it is of Turkish origin. Both the slightly awkward stance of the youth and his simply rendered features, for instance, are typical of a group of paintings and drawings attributed to late sixteenth- to early seventeenth-century Turkey, such as *A Young Woman in Blue*, formerly in the collection of Edwin Binney 3rd,[1] and *A Musician*, in the Museum of Fine Arts, Boston.[2]

NOTES
1. Reproduced in Binney 1973, no. 16, pp. 56–57.
2. No. 14.640. Reproduced in Coomaraswamy 1929, no. 90, pl. I.



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361 *Two Youths: One Reading, the Other Dozing*

Iran (Khurasan), ca. 1600
Opaque watercolor and gold on paper
Mounted on an album page
Page: 40.1 x 27.1 cm
Illustration: 17.6 x 10.3 cm
s86.0294

PROVENANCE
Georges Demotte, August 10, 1910

PUBLISHED
BWG, no. 310, p. 171
Exhibition, no. 614, p. 274
Tentoonstelling, no. 28, p. 23
M&V, vol. 2, no. 169, pl. CXXX

EXHIBITED
London, 1931, no. 614
The Hague, 1927, no. 28
Paris, 1912, no. 169

362 *A Seated Princess*

(Right-hand half of a double-page composition)
Painting attributable to Muhammad-Sharif Musawwir
Borders inscribed to Muhammad Murad Samarqandi
Iran (Bukhara?), ca. 1600
Opaque watercolor and gold on paper
Mounted on an album page
Page: 44.6 x 31.8 cm
Text: 37.0 x 23.8 cm
Illustration: 19.4 x 11.2 cm
s86.0304
Reproduced in color, plate 67, *A Jeweler's Eye*

INSCRIPTION
(on rock) The work of Muhammad Murad Samarqandi

PUBLISHED
M&V, vol. 2, no. 104, pl. LXXXIV

EXHIBITED
Paris, 1912, no. 104

COMMENTS
This page is the right-hand half of a double-page opening that was presumably part of an album. The other half of the opening, also with borders inscribed to Muhammad Murad Samarqandi and depicting a seated prince, is in the Musée du Louvre, Paris.[1] A signature on the border of the dado behind the prince in the Louvre's painting indicates that it was executed by Muhammad Sharif Musawwir, to whom the painting in the Vever Collection can also be attributed. The format of these pages is closely related to those of the Vignier Album (see nos. 323–28). An inscription on the book held by the figure in the lower left-hand corner of the page is now too fragmentary to be read properly.

NOTE
1. A.O. 7109. Reproduced in Martin 1912, pl. 263.



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363

363 *A Seated Youth in Green*

Iran (Isfahan), ca. 1600–1610
Opaque watercolor and gold on paper
Mounted on an album page
Page: 34.6 x 21.9 cm
Illustration: 16.3 x 9.5 cm
S86.0306

INSCRIPTION
(above figure) A seated youth, drunk and inebriated

PROVENANCE
Charles Vignier, February 1910

PUBLISHED
BWG, no. 305, p. 170, pl. CIX b
Exhibition, no. 658, p. 280
Grousset 1931, vol. 1, fig. 280, p. 370

EXHIBITED
London, 1931, no. 658



364

364 *A Seated Woman and a Youth*

Iran (Isfahan), ca. 1600–1610
Reverse: blank
Ink on paper
Page: 12.9 x 18.0 cm
Illustration: 11.5 x 16.5 cm
S86.0309

PROVENANCE
Albert Besnard, 1934

PUBLISHED
Besnard sale catalogue, 1934, no. 146
M&V, vol. 2, no. 224, pl. CLVII

EXHIBITED
Paris, 1912, no. 224

COMMENTS
The style of this drawing is typical of early seventeenth-century images associated with Isfahan and is closely related to the work of Riza Abbasi.[1]

NOTE
1. Robinson 1986, p. 129.

365 *A Youth and an Old Man*

Painting inscribed by Aqa Riza
Iran (Isfahan), ca. 1605
Calligraphy inscribed by Mir-Ali al-Katib
Gold and opaque watercolor on paper
Mounted on an album page
Page: 46.1 x 30.5 cm
Text: 32.6 x 21.4 cm
Illustration: 9.0 x 16.5 cm
S86.0292
Reproduced in color, plate 66, *A Jeweler's Eye*



365

INSCRIPTIONS

(couplets above and below drawing) HY HY ABJD HWZ HTY KLMN S'FS QRShT ThKhDh DZGh LA. Blessed be God the best of creators, O Lord of the universe. The individual letters of the alphabet are completed. Written by the sinful slave of God, Mir-Ali al-Katib in the months of the year [A.H.] 937 [A.D. 1530–31].

(on painting) Copied by Aqa Riza

(poem framing page) [From Nizami's *Sharafnama* regarding the dispute between the people of Rum and China about the art of drawing before the Khaqan and Iskandar]

One said, "The painting [drawing] of Rum was liked in all countries."
Another said, "Have you not heard that the art of painting in China is noted in the world?"
A difference arose of the excelling glory in the judgment of [the art of painting] of the Rumi and the Chinese.
Each made according to his statement an example of drawing from his pen.
It was finally decided that they should build an arched [vaulted] building
Between the two brows of the high vault [arch] to set forth a curtain for painting:
One side for the Rumi to do his work, and the other side for the Chinese to draw.
[They were] not to see one another's design until the time the competition came to an end.

SEAL

Abbas, slave of the King of Holiness

PROVENANCE

Kevorkian, November 7, 1911

PUBLISHED

Kühnel 1965, vol. 5, p. 1890
Stchoukine 1964, p. 102
Schroeder 1942, no. 10, pp. 122, 127–28
Corbin et al. 1938, no. 79, p. 166
BWG, no. 256, p. 164
Exhibition, no. 657, p. 280
Sakisian 1929, fig. 163, pl. XCI
Tentoonstelling, no. 24, p. 22
M&V, vol. 1, no. 17, pl. XVII

EXHIBITED

Paris, 1938, no. 79
London, 1931, no. 657
The Hague, 1927, no. 24
Paris, 1912, no. 17

COMMENTS

The elegant lines of this image and the subtle interplay between the sensuality of the youth and the restrained yet eager posture of the old man make this one of Aqa Riza's most striking works. Trained as an artist at the court of Shah Abbas I (r. 1588–1629), Aqa Riza (also known as Riza Abbasi) appears to have had a difficult personality. In 1605, or shortly thereafter, he left the shah's service to pursue his interest in wrestling.[1] He returned to the latter's employ around 1615 and remained active until his death in 1635.[2]

NOTES

1. Savory 1978, vol. 1, p. 273.
2. For more information on Riza, see A. Welch 1976, pp. 15, 100–150, 197, 202.

366 *The Emperor Jahangir with Bow and Arrow*

India; Mughal, ca. 1605
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 16.0 x 8.3 cm
Text: 1.7 x 7.5 cm
Illustration: 13.1 x 7.5 cm
S86.0408
Reproduced in color, plate 69, *A Jeweler's Eye*

INSCRIPTION

This is a portrait of Padishah Salim.
May God continue his kingdom forever.

PROVENANCE

Léonce Rosenberg, July 21, 1910

PUBLISHED

Stchoukine 1929a, pl. XXIII b
Ricci 1913, no. 217, p. 58

COMMENTS

Salim assumed the title of shah before his accession in 1605 as the Emperor Jahangir, when the title padishah became legitimate. The use of that term here, together with the ruler's relative youth, suggests that this portrait was made immediately following the coronation. While an identification of the painter is not now possible, this is one of the finest known depictions of the emperor.



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367 *Sultan Ali Adilshah I of Bijapur*

India, Deccan (Bijapur), ca. 1605
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 23.3 x 15.0 cm
Illustration: 17.2 x 9.8 cm
S86.0446
Reproduced in color, plate 68, *A Jeweler's Eye*

PROVENANCE
Georges Demotte, September 1912

COMMENTS
Several manuscripts have been attributed to the reign of Ali Adilshah I (r. 1557–79),[1] but this, the earliest known portrait of the ruler, was painted during the time of his great successor, Ibrahim Adilshah II (r. 1579–1627). The identification written at the top gives the title khan, rather than shah, the former being a somewhat derogatory reference that may have been written by a later Mughal owner. A similar inscription, probably by the same hand, is also found on a later copy of the work.[2]

Painting at the Muslim courts of the Deccan developed a character generally distinct from that patronized by the Mughal emperors; for example, compare this work to the preceding entry (no. 366), a contemporary Mughal portrait. In the portrait of Adilshah there is less concern than in the Mughal work with evoking volume and human personality; instead, brilliance of design and surface patterns dominate.

NOTES
1. The most recent discussion of this period is found in Zebrowski 1983, pp. 60–66.
2. Ibid., fig. 48.

368 *A Reclining Youth*

Iran (Isfahan), ca. 1610
Opaque watercolor and gold on paper
Mounted on an album page
Page: 39.9 x 26.8 cm
Text: 19.8 x 18.9 cm
Illustration: 13.4 x 9.6 cm
Illumination: 14.1 x 19.0 cm
S86.0317

369 *Two Lovers*

Iran (Herat?), ca. 1610–15
Opaque watercolor and gold on paper
Mounted on an album page
Page: 33.7 x 21.0 cm
Illustration: 20.8 x 12.2 cm
S86.0315

PROVENANCE
Georges Demotte, September 1912



368

PUBLISHED

BWG, no. 311, p. 171
Exhibition, no. 661, p. 280
Grousset 1931, vol. 1, fig. 284, p. 374

EXHIBITED

London, 1931, no. 661

COMMENTS

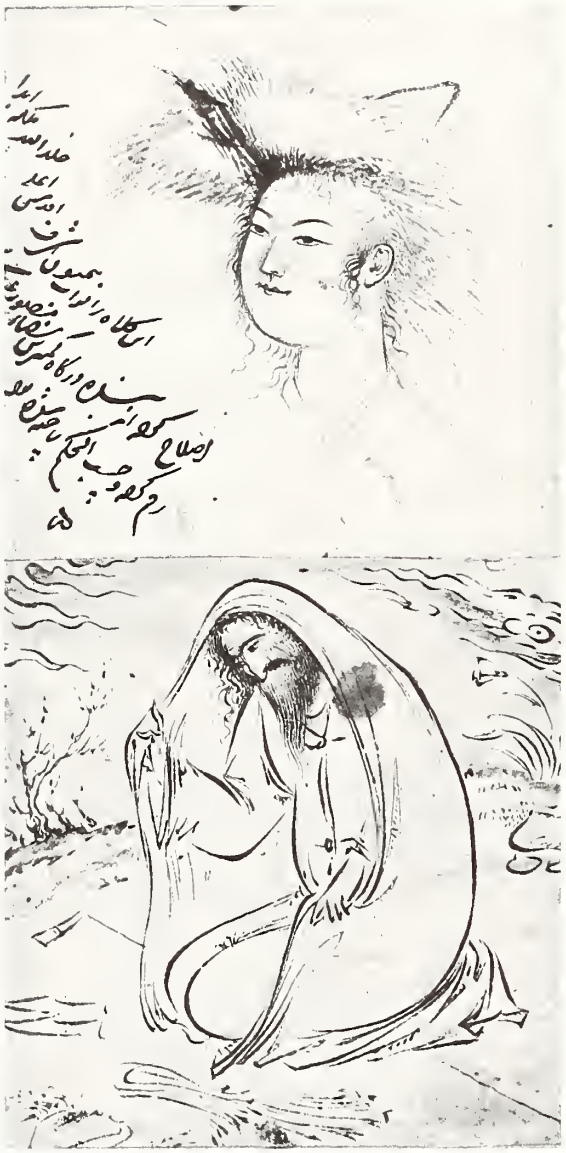
This painting, though closely related to work from Isfahan, is attributable to Herat during the second decade of the seventeenth century,[1] when the city was under Shamlu control.[2] The pendant to this painting, in the Musée du Louvre, Paris, depicts a young man visiting a dervish.[3]

NOTES

1. Robinson 1986, p. 109.
2. For a detailed discussion of Shamlu patronage, see Schmitz 1981, pp. 1–40.
3. A.O. 7097. *L'Islam*, no. 247, p. 130.



369



370

370 *A Head of a Youth/An Old Man Putting a Cloth over His Head*

2 drawings mounted on an album page
Inscribed (upper) by Riza Abbasi
Iran (Isfahan), ca. 1610–15
Ink on paper
Page: 14.5 x 8.1 cm
Illustration (upper): 6.2 x 6.4 cm
Illustration (lower): 6.7 x 6.3 cm
S86.0310

INSCRIPTION

(on upper drawing) This hat was improved by his Royal Highness most pure, most eminent, most exalted. May God continue his kingdom forever. This most humble servant of the court, Riza Musawwir Abbasi, drew it and it was commanded to be made.

PROVENANCE

Albert Besnard, 1934

PUBLISHED

Besnard sale catalogue, 1934, no. 150

COMMENTS

Although only the upper drawing is inscribed by Riza Abbasi, it is likely that the lower one is also by him. Both in terms of its style and subject, it is typical of a number of quick studies or sketches either signed or attributable to the great Safavid master.[1]

NOTE

1. Similar works, for instance, are contained in the so-called Riza Abbasi Album in the Freer Gallery of Art, Washington, D.C. (53.12–53.60), and reproduced in Sarre and Mittwoch 1914.

371 *Two Lovers and a Bearded Man*

Attributable to Riza Abbasi
Iran (Isfahan), ca. 1610–15
Ink on paper
Mounted on an album page
Page: 11.9 x 17.2 cm
Illustration: 10.5 x 15.8 cm
S86.0311

PROVENANCE
Albert Besnard, 1934

PUBLISHED
Besnard sale catalogue, 1934, no. 148
M&V, vol. 2, no. 225, pl. CLVII

EXHIBITED
Paris, 1912, no. 225

COMMENTS
This drawing was presumably the preparatory sketch for a painting by Riza Abbasi of two lovers.[1] Although unsigned, the drawing is typical of Riza's work and can be easily attributed to his hand. Both the woman and her lover—but not the bearded man—have been pricked for pouncing.

NOTE
1. In the Seattle Art Museum, Washington (Is 36.13). Reproduced in Robinson 1967, pl. 65.



371

372 *An Old Man Carries a Bowl*

Iran (Isfahan), ca. 1610–15
Reverse: a floral study, pricked for pouncing
Ink and lead white on paper
Page: 37.4 x 24.5 cm
Text: 20.5 x 12.2 cm
Illustration: 16.9 x 9.1 cm
S86.0303
Reproduced in color, plate 70, *A Jeweler's Eye*

PROVENANCE
Georges Demotte, July 23, 1913

COMMENTS
The fine lines and keenly observed features of this figure are extremely well executed and may reflect the work of a master such as Riza Abbasi.[1] Among the many drawings with which this image can be closely compared is one of a standing man, also attributable to Riza, in the Bibliothèque Nationale, Paris.[2]

NOTES
1. Robinson 1986, p. 129.
2. Suppl. Persan 1171, fol. 29. Reproduced in Stchoukine 1964, pl. XXXIV.



372



373

373 *Sultan Khurram*

India; Mughal, ca. 1615
Reverse: blank
Ink on paper
Page and illustration: 11.1 x 7.3 cm
S86.0437

PROVENANCE
Léonce Rosenberg, June 6, 1913

COMMENTS
This is a simple preliminary sketch, which would have been kept among an artist's materials to provide a possible model when a portrait was commissioned. For two similar drawings, see checklist numbers 379 and 381.

If the historical information of contemporary and later portraits is accurate, Sultan Khurram (who was born in 1592 and given the title Shahjahan in 1617) continually wore a full beard from about 1617. This drawing, an unusually direct and powerful sketch, probably shows the prince in his early twenties.[1]

NOTE
1. For a portrait of Khurram at age twenty-five, see Bamber Gascoigne, *The Great Moghuls* (New York: Harper and Row, 1971), p. 186. Another important drawing of Shahjahan shooting is reproduced in ibid., p. 32.

374 *A Bearded Man Leans on a Stick*

Iran (Isfahan), ca. 1630–40
Ink on paper
Mounted on an album page
Page: 33.7 x 22.8 cm
Illustration: 17.4 x 6.6 cm
S86.0312
Reproduced in color, plate 71, *A Jeweler's Eye*

PROVENANCE
Léonce Rosenberg, July 21, 1910

PUBLISHED
Ricci 1913, no. 180, p. 51
M&V, vol. 2, no. 214, pl. CLI

EXHIBITED
Paris, 1912, no. 214

COMMENTS
This extremely fine drawing is typical of the best work associated with Isfahan during the second quarter of the seventeenth century. The subtle modeling of the figure's face and robes recalls Mughal work of the 1610–20s. It is possible that the artist of this work was aware of Indian drawings, as several embassies were exchanged between Jahangir (r. 1605–27) and Shah Abbas I (r. 1588–1629). In addition, numerous commercial contacts were made between the subcontinent and Iran.

The subject of this drawing, an old man or a dervish leaning upon a stick, is a commonly used theme, and a number of similar images from this period, including a drawing by Muhammad Yusuf dated 1645 in the Museum of Fine Arts, Boston,[1] are close in conception to this one. The poetry on the album page can be translated as follows:

Your black eyes are the affliction of viewers.
Your brows are as mysteriously fascinating as the halo around the moon.
You shouldn't claim only the moon's beauty:
This tale is more well known than the sun.

NOTE
1. No. 14.642. Reproduced in Coomaraswamy 1929, no. 92, pl. LI.

375 *A Standing Youth*

Iran (Isfahan), ca. 1630–40
Opaque watercolor and gold on paper
Mounted on an album page
Page: 29.6 x 19.3 cm
Illustration: 18.0 x 8.1 cm
S86.0302

PROVENANCE
Georges Demotte, July 4, 1912

PUBLISHED
Tentoonstelling, no. 26, p. 22
M&V, vol. 2, no. 166, pl. CXXIX



374



375

EXHIBITED
The Hague, 1927, no. 26
Paris, 1912, no. 166

COMMENTS
The style of this painting is typical of mid-seventeenth-century work associated with Isfahan. Robinson has suggested that it might be attributable to Muhammad Yusuf.[1]

NOTE
1. Robinson 1986, p. 130. For more information on this artist, see Stchoukine 1964, pp. 57–60.



376

376 *A Youth Holds His Turban*

Iran (Isfahan?), ca. 1630–40
Opaque watercolor and gold on paper
Mounted on an album page
Page: 37.9 x 24.4 cm
Illustration: 19.0 x 11.4 cm
S86.0319

PROVENANCE
Georges Tabbagh, February 9, 1914

377 *Dara-Shikoh with Mian Mir and Mulla Shah*

India; Mughal, ca. 1635
Opaque watercolor and gold on paper
Mounted on board
Page: 33.7 x 26.2 cm
Illustration: 17.0 x 10.4 cm
S86.0432
Reproduced in color, plate 72, *A Jeweler's Eye*

PUBLISHED
Grousset 1931, vol. 2, fig. 212, p. 337
M&V, vol. 2, no. 244, pl. CLXXI

EXHIBITED
Paris, 1912, no. 244

COMMENTS
Dara-Shikoh (1615–1659) was the eldest and favorite son of the emperor Shahjahan, and his intended successor. (For a later portrait of the prince, inscribed in his own hand, see no. 345.) Dara was murdered in 1659 by his brother Awrangzeb (Alamgir), who killed all the rival claimants to the throne as an assured means of securing his own power.

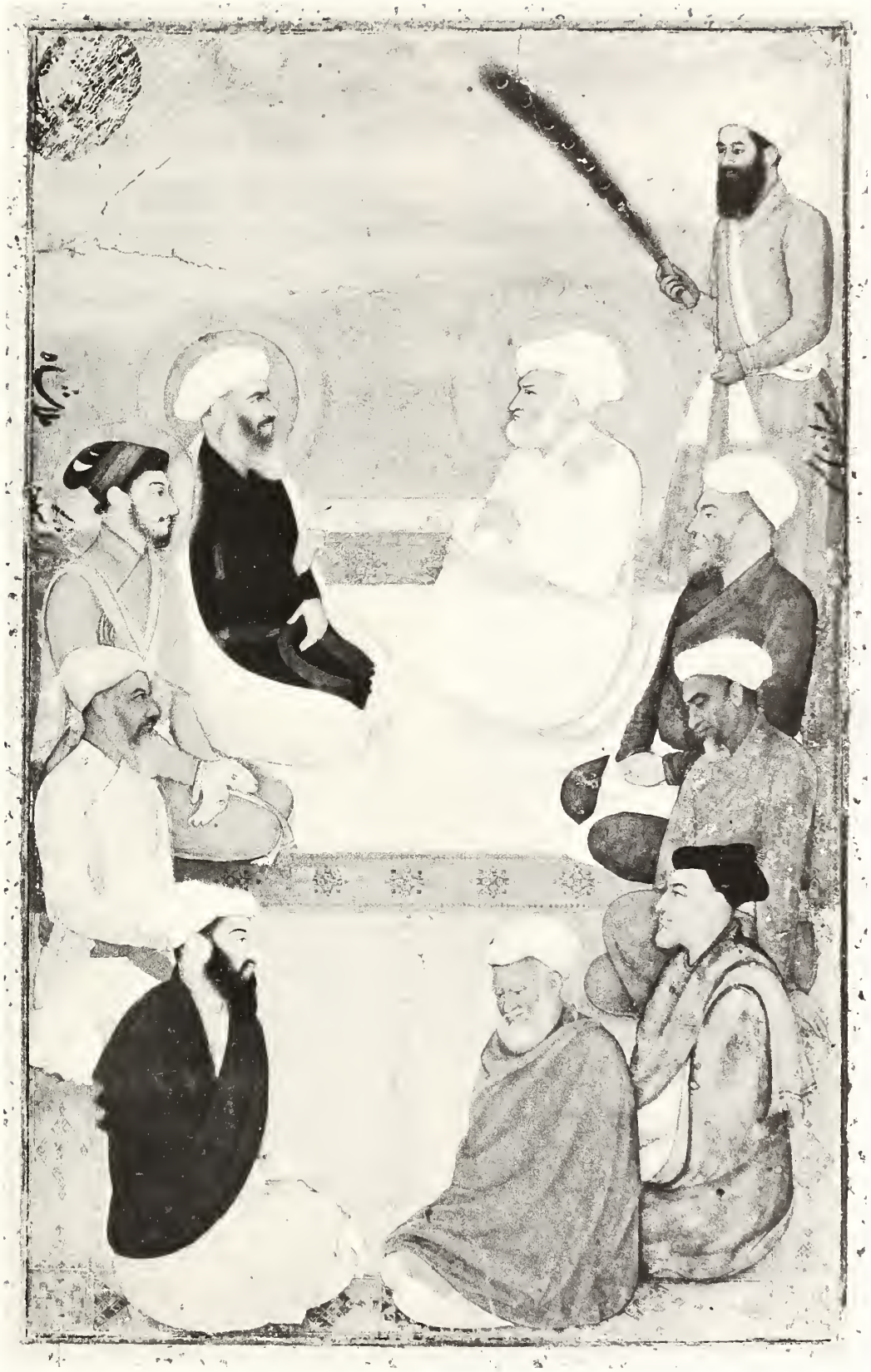
Dara was a scholar and a mystic. He financially supported several important Muslim *shaykhs* and translated their works. He also wrote treatises and commentaries on important religious texts in an effort to reconcile the claims and interests of Hinduism and Buddhism. While he was in this way a true successor to his great-grandfather Akbar, his efforts aroused the enmity of more orthodox Muslim clergy.

This is one of several studies depicting Dara in the company of learned men.[1] At the upper right is Mian Mir (d. 1636), the central figure of the composition, about whom Dara had written a biography. Mulla Shah, seated next to the prince and facing the older man, was Dara's personal spiritual adviser.

A second version of this scene, almost certainly by the same unknown artist, is in the Nasiruddin Album in the Imperial Library, Tehran.[2]

NOTES
1. A portrait of the young Dara surrounded by sages is found in Beach 1978, no. 63.

2. Yedda Godard, "Un album de portraits des princes timurides de l'Inde," *Athar-e-Iran* 2 (1937), figs. 72–73. For a full and informative biography of Dara-Shikoh, see K. R. Qanungo, *Dara Shikuh* (Calcutta, 1952).



377



378

378 *A Standing Woman*

Iran (Isfahan), ca. 1640–50
Opaque watercolor and gold on paper
Mounted on an album page
Page: 31.4 x 19.6 cm
Illustration: 14.6 x 7.8 cm
S86.0320

COMMENTS

This well-modeled and finely painted figure is typical of work associated with mid-seventeenth-century painting at Isfahan. Robinson has suggested that this may be an early work of Mu'in Musawwir.[1]

NOTE

1. Robinson 1986, p. 131. For more information on Mu'in, see Stchoukine 1964, pp. 63–72.

379 *A Seated Nobleman*

Inscribed (in Devanagari and Persian):
Mihr Shaykh
India; Mughal, mid-17th century
Reverse: *Head of a Courtier*
Ink on paper
Page and illustration: 11.2 x 8.8 cm
S86.0436

PROVENANCE

Léonce Rosenberg, June 6, 1913

COMMENTS

Contemporary accounts refer to a Mihr Shaykh, who warned Prince Awrangzeb not to visit his father, Shahjahan, following the fall of Agra Fort to the prince in 1658.[1]

NOTE

1. Jadunath Sarkar, *History of Aurangzeb*, vol. 2 (Calcutta: M. C. Sarkar and Sons, 1925), p. 424.

380 *Two Persian Noblemen*

India; Mughal, mid-17th century
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 42.1 x 28.3 cm
Text: 23.7 x 16.4 cm
Illustration: 17.9 x 10.8 cm
S86.0424

PROVENANCE

Claude Anet, October 19, 1911

COMMENTS

Between 1613 and 1620 the Mughal artist Bishan Das was in Iran as a member of an official embassy from Jahangir to the court of Shah Abbas I (r. 1588–1629) at Isfahan. He returned with portraits of the monarch and of leading members of the court, which were frequently copied in subsequent years.[1]

The relationship of *Two Persian Noblemen* to Bishan Das's work is uncertain because the surface of the illustration is badly worn. The marginal calligraphy consists of nineteen couplets from the *Diwan* of Hafiz.

NOTE

1. The best summary of this event and its impact on Mughal painters is given in B. W. Robinson, "Shah Abbas and the Mughal Ambassador Khan Alam: The Pictorial Record," *Burlington Magazine* 114 (1972): 58–63. See also Glenn D. Lowry, "Jahangir and the Imagery of Dreams," forthcoming article.



379 (side A)



379 (reverse)

381 *A Seated Man*

India; Mughal, mid-17th century
Ink on paper
Mounted on paper
Page and illustration: 15.0 x 8.7 cm
S86.0438

INSCRIPTION
The back of Akbar

PROVENANCE
Léonce Rosenberg, June 6, 1913

COMMENTS
A remarkable study of a man from an extremely unorthodox angle, the inscription provides a provocative but unreliable identification.



381



384

382 *A Seated Woman Holds a Bird*

Iran (Isfahan), 2d half 17th century
Opaque watercolor, ink, and gold on paper
Mounted on an album page
Page: 26.3 x 16.8 cm
Illustration: 14.3 x 8.0 cm
S86.0307

PROVENANCE
Georges Demotte, August 10, 1910

PUBLISHED
Grousset 1931, vol. 1, fig. 251, p. 329
M&V, vol. 2, no. 207, pl. CXLVII

EXHIBITED
Paris, 1912, no. 207

COMMENTS
The face of this figure was partially repainted, possibly during the late eighteenth or early nineteenth century.

383 *A Young Girl with a Jar on Her Shoulder*

Iran (Isfahan), 2d half 17th century(?)
Reverse: irrelevant page of text
Opaque watercolor and gold on paper
Page: 38.8 x 26.6 cm
Text and illustration: 20.0 x 11.8 cm
S86.0323



385

384 *Five Holy Men*

India, ca. 1670
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 42.2 x 32.1 cm
Illumination: 14.1 x 15.4 cm
S86.0409

INSCRIPTION
(on foreground rock) [Illegible]

COMMENTS
The illustration has been placed within the margins of two facing pages from an unidentified manuscript, presumably by a dealer early in the twentieth century.

385 *A Standing Prince*

India, Rajasthan, ca. 1740
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 18.1 x 11.8 cm
Illustration: 16.4 x 9.0 cm
S86.0433

PROVENANCE
Albert Besnard, 1932

PUBLISHED
Besnard sale catalogue, 1932, no. 18(?)

386 *Audience Scene*

India, Deccan, ca. 1750
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 38.3 x 25.8 cm
Illustration: 20.9 x 14.4 cm
S86.0423

COMMENTS
The date A.H. 981 (A.D. 1573–74), written lightly at the top right, must be a later addition as it bears no relation to the date of the work.

387 *A Young Prince*

India, Rajasthan (Jaipur), mid-18th century
Opaque watercolor and gold on paper
Mounted on paper
Page: 30.1 x 19.4 cm
Illustration: 11.5 x 7.0 cm
S86.0425



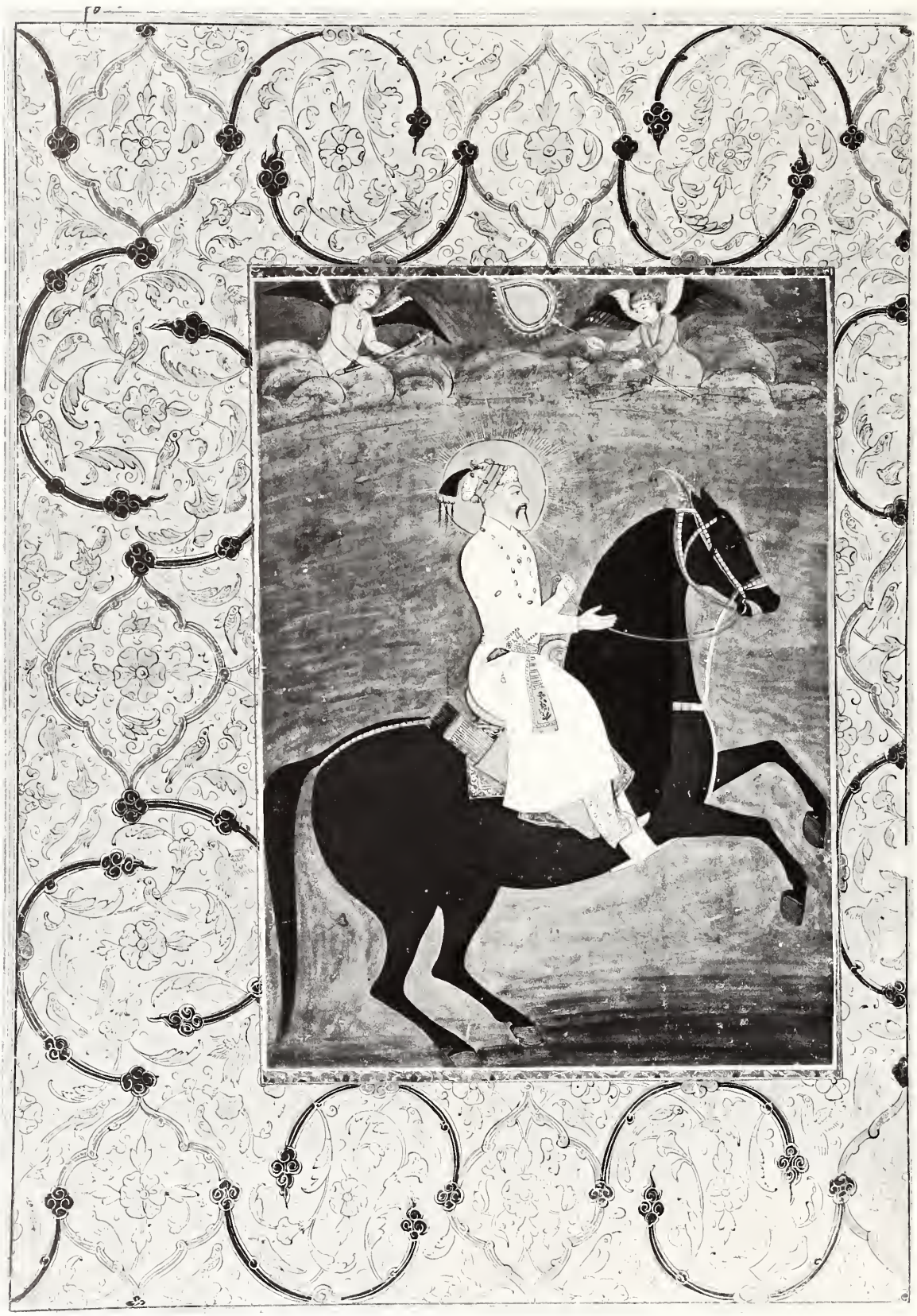
387



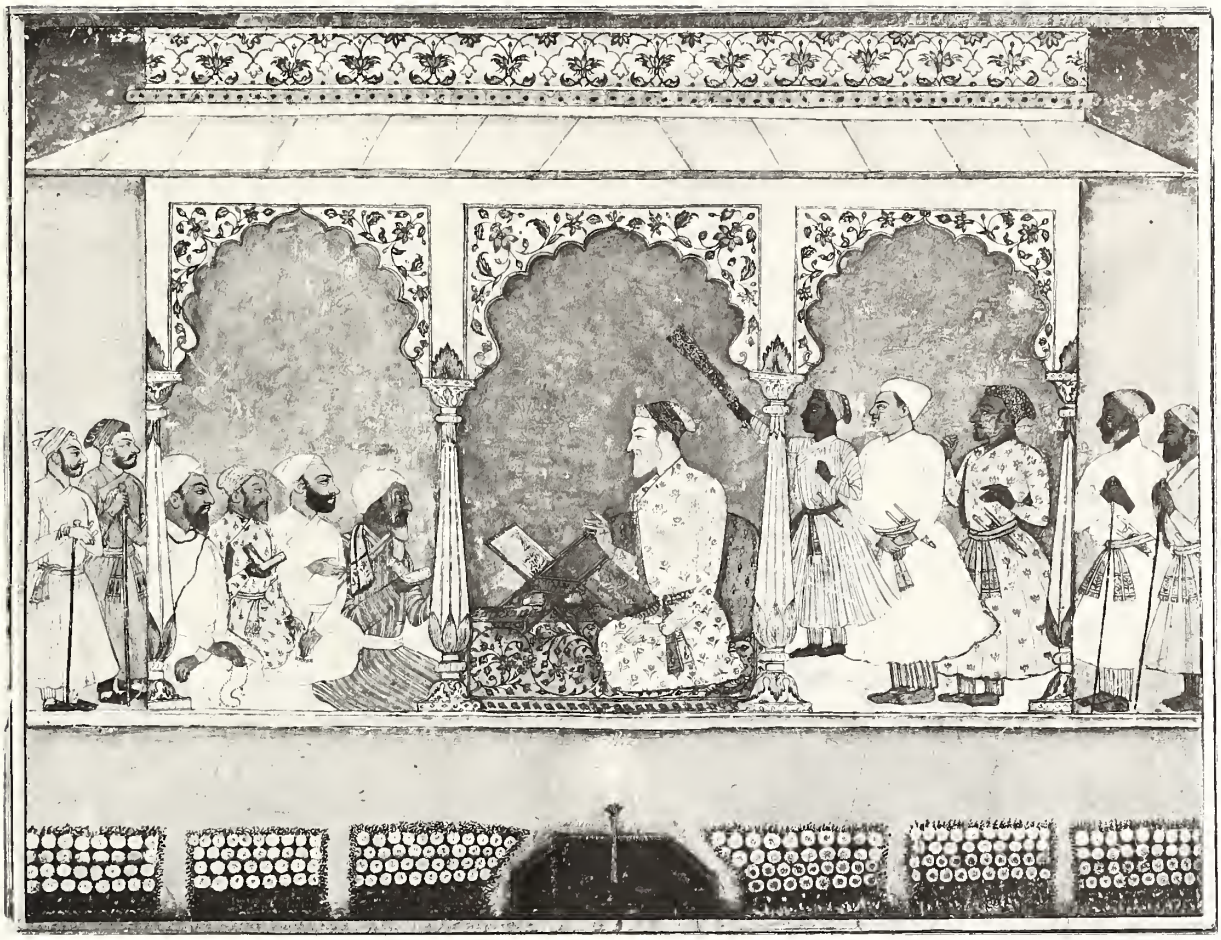
388

388 *Two Seated Men with Attendants*

India, mid-18th century
Opaque watercolor on paper
Mounted on paper
Page and illustration: 21.0 x 13.7 cm
S86.0417



390



389

389 *A Reading of the Koran at Court*

India, mid-18th century
Opaque watercolor on paper
Mounted on paper
Page and illustration: 23.2 x 30.5 cm
S86.0430

PROVENANCE
Albert Besnard

PUBLISHED
Besnard sale catalogue, no. 179

390 *Equestrian Portrait of Shahjahan*

India, Rajasthan, ca. 1760
Opaque watercolor on paper
Mounted on board
Page: 40.9 x 28.6 cm
Illustration: 24.7 x 17.8 cm
S86.0415

PROVENANCE
Emile Tabbagh, May 1935

PUBLISHED
Tabbagh, no. 149, p. 24, pl. XIII

COMMENTS
This portrait was probably made at a Rajput court in Rajasthan, copying a Mughal work of the mid-seventeenth century. It remains within its original album borders.



391

391 *Nawwab Amir al-Umara Zabita Khan*

Inscribed to Mihr Chand
India (probably Faizabad), ca. 1770
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 27.6 x 18.6 cm
Illustration: 11.2 x 7.3 cm
S86.0416

INSCRIPTION
(on inner margin) Work of Mihr Chand, son of Ganga Ram

(on other margin) Nawwab Amir al-Umara Zabita Khan

COMMENTS
Zabita Khan ruled territories north of Meerut and Bareilly, centering his power at Najibabad in Bijnor. His father, a *bakhshi* (minister) at the Mughal court in 1757, rose to the position of *wazir* (military commander and paymaster) before establishing his own semi-independent rule. Zabita Khan, his successor, was taken over by Oudh under Shuja'uddawla (r. 1753–75).[1]

Mihr Chand is the best known of the artists working at Faizabad, Shuja'uddawla's capital city. Many of his works portray the Europeans in residence at court, or copy works made at Faizabad (or Lucknow, the earlier capital) by visiting European artists.[2] The borders here, typical of the period, show such European influence.

NOTES
1. See Abdu'l-Halim Sharar, *Lucknow: The Last Phase of an Oriental Culture* (London: Paul Elek, 1975), p. 238.

2. See especially *Colonel Polier's Nautch* in the collection of Prince Sadruddin Aga Khan (reproduced in Welch and Welch 1982, no. 79).

392 *Three Noblemen and a Dog*

India, Rajasthan (Jaipur), late 18th century
Ink and opaque watercolor on paper
Mounted on board
Page: 34.5 x 22.1 cm
Illustration: 21.2 x 15.4 cm
S86.0466

INSCRIPTION
(at right) Prathiraj

393 *A Seated Woman Pours Wine*

Inscribed to Ustad Hajji
Iran, 2d half 19th century(?)
Reverse: *A Seated Youth Pours Wine*
Opaque watercolor and gold on paper
Page: 38.0 x 25.2 cm
Illustrations (sides A and B): 16.9 x 11.0 cm
S86.0324

INSCRIPTIONS
(side A) Cupbearer of the court

(side B) Work of master Hajji

PROVENANCE
Albert Besnard

PUBLISHED
Besnard sale catalogue, no. 137



392

394 *The Emperor Babur*

India; Mughal, late 19th century
Ink on paper
Mounted on board with panel of calligraphy on reverse (6 lines of *nasta'liq*)
Page: 30.8 x 21.4 cm
Text: 22.1 x 12.2 cm
S86.0443

INSCRIPTION
(at bottom) Babur Padishah

PUBLISHED
M&V, vol. 2, no. 250, pl. CLXXIV
Migeon et al. 1903, no. 847, p. 108
Migeon 1903, p. 17

EXHIBITED
Paris, 1912, no. 250
Paris, 1903, no. 847

395 *Nawwab Ali-Mardan Khan*

India, ca. 1900
Opaque watercolor, ink, and gold on paper
Mounted on paper
Page: 31.5 x 23.5 cm
Illustration: 23.0 x 31.5 cm
S86.0440

INSCRIPTION
Portrait of Nawwab Ali-Mardan Khan Bahadur

COMMENTS
This is probably a copy of a lost Mughal portrait of the mid-seventeenth century.

396 *Muhammad-Quli Qutbshah*

India, Deccan (Golconda), ca. 1900
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 27.2 x 16.3 cm
Illustration: 22.2 x 12.0 cm
S86.0448

INSCRIPTION
Sultan Muhammad-Quli

PROVENANCE
Alexis Rouart, May 12, 1911

PUBLISHED
Rouart sale catalogue, May 12, 1911, no. 67

COMMENTS
While the name Muhammad-Quli (Muhammad-Quli Qutbshah of Golconda, r. 1580–1612) is clearly inscribed next to the portrait, the subject appears to be the same man shown in a portrait identified as Muhammad Qutbshah (r. 1612–26).[1] This image is a late copy based on a lost seventeenth-century work.

NOTE
1. Zebrowski 1983, fig. 142.

397 *Awrangzeb*

Inscribed: Alamgir Padishah
India, ca. 1900
Opaque watercolor, ink, and gold on paper
Mounted on board with panel of calligraphy on reverse (4 lines of *nasta'liq;* signed by Muhammad Qasim; dated A.H. 1028 [A.H. 1618–19])
Page: 29.6 x 20.1 cm
Illustration: 16.4 x 10.5 cm
S86.0420

PUBLISHED
Grousset 1931, vol. 2, fig. 205, p. 326
Migeon et al. 1903, no. 906, p. 114

EXHIBITED
Paris, 1903, no. 906

398 *A Prince*

India, ca. 1900
Opaque watercolor, ink, and gold on paper
Mounted on board with panel of calligraphy on reverse (4 couplets of *nasta'liq* on marbelized paper)
Page: 29.5 x 20.0 cm
Illustration: 12.0 x 8.9 cm
S86.0419

INSCRIPTION
Jahangir Padishah

PUBLISHED
Migeon et al. 1903, no. 906, p. 114

EXHIBITED
Paris, 1903, no. 906

COMMENTS
Despite the inscribed identification, the portrait bears no relationship to the appearance of the emperor Jahangir (r. 1605–27).

399 *Holy Man with Prince and Attendants*

India, ca. 1900
Opaque watercolor on paper
Mounted on board
Page: 21.3 x 16.4 cm
Illustration: 18.0 x 13.1 cm
S86.0418

INSCRIPTIONS
(on right margin) Bays-sunqur [*sic*] Mirza
(on left margin) Portrait of Shah Qasim Anwar

400 *Equestrian Portrait of Jahangir*

India, ca. 1900
Inscribed (in margin): Shah Jahangir
Opaque watercolor and gold on paper
Mounted on board with panel of calligraphy on reverse (2 couplets from the *Diwan* of Hafiz; 4 lines of illuminated *nasta'liq;* Iran, 16th century)
Page: 35.5 x 27.3 cm
Illustration: 20.0 x 16.2 cm
S86.0414

PROVENANCE
Indjoudjian, December 19, 1932

PUBLISHED
Indjoudjian, no. 71, illustrated

401 *Humayun and Akbar*

India, ca. 1900
Opaque watercolor, gold, and ink on paper
Mounted on board with panel of calligraphy on reverse (4 lines of *nasta'liq*)
Page: 31.0 x 21.3 cm
Text: 24.1 x 13.9 cm
S86.0442

INSCRIPTIONS
(at bottom)
Humayun Padishah
Akbar Padishah

PUBLISHED
Migeon et al. 1903, no. 847, p. 108
Migeon 1903, p. 17

EXHIBITED
Paris, 1903, no. 847

402 *Sultan Murad and Sultan Danyal on a Picnic*

India, ca. 1900
Opaque watercolor and ink on paper
Mounted on board with panel of calligraphy on reverse (page from the *Gulistan* of Sa'di; 8 lines of *nasta'liq* variously arranged and illuminated; Iran, 17th century)
Page: 47.9 x 32.2 cm
Illustration: 20.0 x 21.4 cm
S86.0427

PUBLISHED
Migeon et al. 1903, no. 848, p. 108

EXHIBITED
Paris, 1903, no. 848

COMMENTS
This is a modern copy of an unpublished drawing of circa 1600 in the Maharaja Sawai Man Singh II City Palace Museum, Jaipur. The original is by the painter Manohar.

403 *Nadirshah*

India, ca. 1900
Opaque watercolor, ink, and gold on paper
Mounted on paper
Page: 30.6 x 22.9 cm
Illustration: 16.7 x 10.2 cm
S86.0439

INSCRIPTION
The auspicious portrait of [His] Highness Nadirshah Padishah the conqueror

404 *Qilich Khan*

India; Mughal, ca. 1900
Opaque watercolor, ink, and gold on paper
Mounted on paper
Page: 30.9 x 23.8 cm
Illustration: 17.3 x 11.6 cm
S86.0441

COMMENTS
This is a modern work made in imitation of a seventeenth-century album page.



403


کبک بس خرم خرامان می رسید
پرکنش سیر مپرس از کان در رسید
چرخ منقار و سیه پوشش آمده
خون او از دیده در جوشش آمده

405

Flora and Fauna

405 *A Chukar Partridge*

India, mid-16th century
Opaque watercolor and ink on cloth
Mounted on board
Page: 29.3 x 19.9 cm
Text: 17.0 x 10.2 cm
Illustration: 12.5 x 10.2 cm
S86.0413

INSCRIPTION
(in *nasta'liq*)
The partridge walked in a cheerful gait.
Proud and self-satisfied it came forth.

Red beaked and robed in black
Causing blood to boil from its sight.

PUBLISHED
Stchoukine 1929a, pl. XXVI b

COMMENTS
The chukar partridge appears continually in paintings from both Iran and India, being especially prominent during the sixteenth and early seventeenth centuries. The appearance of seemingly individualized animal studies such as this has long been taken as evidence of Mughal interest in the immediate observation of nature. In fact, such illustrations were frequently derived from specific motifs in earlier paintings.[1]

Many early animal studies are on cloth. The tradition of animal portraiture seems to have been strongly influenced by Chinese painting, which was frequently executed on silk. The Mughal use of cloth may be a reference to that source.

NOTE
1. For a discussion of the use of artistic models, rather than simply nature itself, in the evolution of Mughal animal studies, see especially Milo C. Beach, *Early Mughal Painting* (Cambridge and London: Harvard University Press, 1987).

406 *Two Pheasants*

India, early 17th century
Opaque watercolor on paper
Mounted on board
Page and illustration: 14.1 x 9.9 cm
S86.0411

PROVENANCE
Georges Demotte, September 1912

PUBLISHED
Tentoonstelling, no. 37, p. 23
M&V, vol. 2, no. 257, pl. CLXXVII

EXHIBITED
The Hague, 1927, no. 37
Paris, 1912, no. 257

COMMENTS
This study follows the manner and style of the great Jahangiri artist Mansur but lacks his sensitivity of execution.[1]

NOTE
1. For further information on Mansur, see Beach 1978, pp. 137–43, and Asok Kumar Das, "Ustad Mansur," *Lalit Kala* 17 (1975): 32–39.

407 *A Spurfowl in a Landscape*

India; Mughal, late 17th century
Opaque watercolor on paper
Mounted on board
Page and illustration: 17.4 x 9.0 cm
S86.0412

PROVENANCE
Georges Demotte, September 1912

PUBLISHED
Tentoonstelling, no. 37, p. 23
M&V, vol. 2, no. 259, pl. CLXXVIII

EXHIBITED
The Hague, 1927, no. 37
Paris, 1912, no. 259



407



406

408 *A Comb Duck*

India, late 18th century
Opaque watercolor on paper
Mounted on board
Page: 11.4 x 17.2 cm
Illustration: 8.9 x 13.9 cm
S86.0410

PROVENANCE
Georges Demotte, September 1912

PUBLISHED
Tentoonstelling, no. 37, p. 23
M&V, vol. 2, no. 258, pl. CLXXVIII

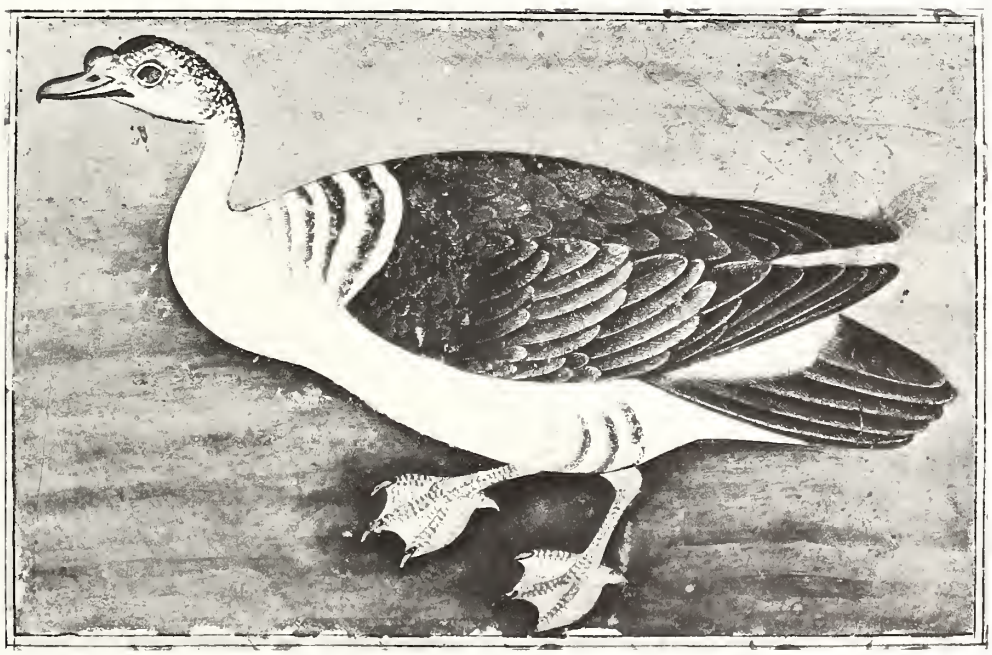
EXHIBITED
The Hague, 1927, no. 37
Paris, 1912, no. 258

409 *A Horse*

India, late 19th century
Opaque watercolor, gold, and ink on paper
Mounted on board
Page: 31.6 x 22.1 cm
Illustration: 27.9 x 18.5 cm
S86.0445

PUBLISHED
Stchoukine 1929a, pl. LXXXVII C
Migeon et al. 1903, no. 904, p. 114

EXHIBITED
Paris, 1903, no. 904



408

Miscellaneous

410 *An Old Woman and Two Sages in a Garden*

Iran (Bukhara), ca. 1520–30
Opaque watercolor, ink, and gold on paper
Mounted on an album page with panel of calligraphy mounted on reverse
Page: 37.5 x 26.3 cm
Illustration: 22.1 x 14.2 cm
S86.0216
Reproduced in color, plate 58, *A Jeweler's Eye*

INSCRIPTION
(reverse)
Ali is the sea of eternity.
Ali is the successor to Muhammad.

COMMENTS
The style of this painting is typical of early sixteenth-century work associated with Bukhara and can be closely compared to the illustrations in such manuscripts as the *Bustan* of Sa'di circa 1530, in the Royal Asiatic Society of London,[1] and a copy of Shamsuddin Muhammad Assar's *Mihr u Mushtari* dated 1523 in the Freer Gallery of Art, Washington, D.C.[2]

NOTES
1. MS. 251. Gray 1979, p. 248.
2. No. 32.5–8, ibid., pp. 252, 261.

411 *A Hunt*

Iran (Tabriz), ca. 1530–40
Ink and color on paper
Mounted on an album page
Page: 20.5 x 26.5 cm
Text: 18.5 x 24.6 cm
Illustration: 9.5 x 14.9 cm
S86.0290
Reproduced in color, plate 61, *A Jeweler's Eye*

SEAL
(oval) O Lord of the Age, 45 [Ya Sahib al-zaman]

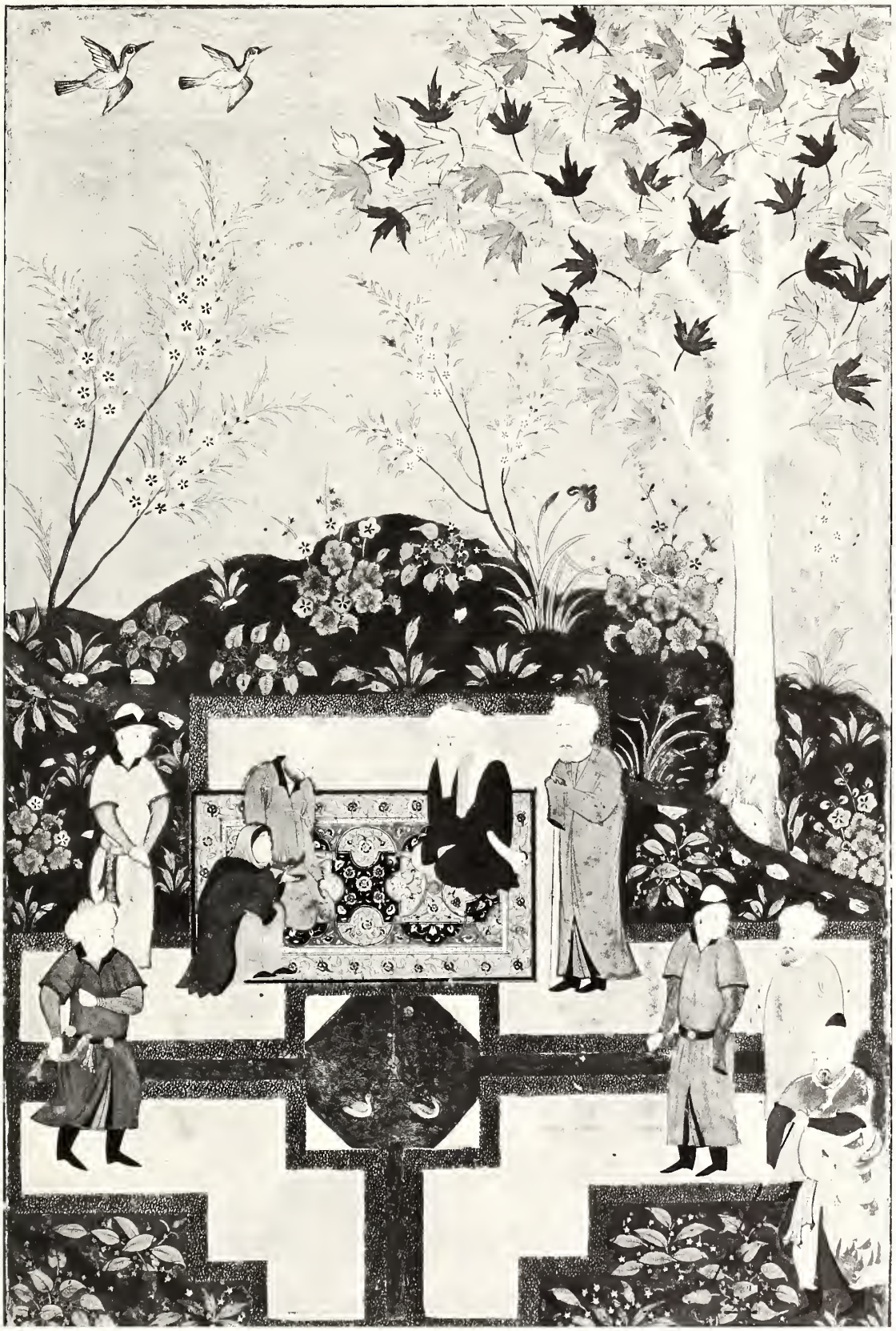
PROVENANCE
Léonce Rosenberg, May 26, 1913
Arthur Sambon

PUBLISHED
BWG, no. 125, p. 127
Exhibition, no. 560, p. 266
Tentoonstelling, no. 25, p. 22
Schulz 1914, vol. 2, pl. 134
Ricci 1913, no. 154, pp. 45–46, pl. XXIV

EXHIBITED
London, 1931, no. 560
The Hague, 1927, no. 25

COMMENTS
When this drawing was first published, it was attributed to Bihzad and dated to the early sixteenth century. Robinson, however, has suggested that its style is much closer to the work of Siyawush and consequently should be dated to around 1560.[1] While it seems unlikely that this drawing is actually by Siyawush, whose earliest extant works date from the 1570s,[2] Robinson is correct in arguing for a later date than the beginning of the sixteenth century. The drawing, however, seems most closely related to work from the second rather than the third quarter of the century. It can be compared, for instance, to several paintings attributed to Aqa Mirak, such as *Faridun Tests His Sons*[3] from the *Shahnama* of Firdawsi copied for Shah Tahmasp, or *Nushirwan Listens to the Owls* from the *Khamsa* of Nizami dated 1539–43.[4]

NOTES
1. Robinson 1986, p. 85.
2. A. Welch 1976, pp. 20–21.
3. In a private collection. Reproduced in S. C. Welch 1979, no. 14, p. 65.
4. In the British Library, London (Or. 2265, fol. 15v).



410



411

412 *A School Scene*

Attributable to Mir Sayyid-Ali
Iran (Tabriz), ca. 1540
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 37.2 x 23.9 cm
Illustration: 27.0 x 15.1 cm
S86.0221
Reproduced in color, plate 59, *A Jeweler's Eye*

INSCRIPTION
(on rug)
Rely not upon the place of great men
Unless you have prepared the quality of greatness in yourself.
[From the *Diwan* of Hafiz]

PROVENANCE
Georges Demotte, November 30, 1912

PUBLISHED
Corbin et al. 1938, no. 70, pp. 163–64
BWG, no. 224, pp. 146–47, pl. CIII a
Exhibition, no. 633, p. 276
Tentoonstelling, no. 23, p. 22

EXHIBITED
Paris, 1938, no. 70
London, 1931, no. 633
The Hague, 1927, no. 23

COMMENTS
This painting, with its lively figures, fine detail, and complicated composition, is typical of a number of works attributable to Mir Sayyid-Ali. The son of Mir Musawwir, one of the leading artists at the court of Shah Tahmasp (r. 1524–76), Mir Sayyid-Ali was trained at the Safavid court in Tabriz, where he worked on a number of manuscripts for the shah, including a *Khamsa* of Nizami dated 1539–43 now in the British



412

Library, London.[1] In 1549 he left Iran and entered the service of the Mughal emperor Humayun (r. 1530–40; 1555–56) in Kabul. After Humayun's death, Mir Sayyid-Ali worked for Humayun's son and successor, Jalaluddin Akbar (r. 1556–1605), until 1572, when he departed for Mecca.[2]

Although it is now difficult to be certain whether this painting was intended as an independent study or was removed from a manuscript, it is closely related to three paintings, all ascribed to Mir Sayyid-Ali, that were once part of the British Library's *Khamsa* of Nizami.[3] The inscriptions on the various books and tablets are too fragmentary to be read properly.

NOTES

1. Or. 2265.

2. For more information on Mir Sayyid-Ali, see Dickson and Welch 1981, vol. 1, pp. 178–91.

3. *Battle between Khusraw and Bahram Chubina*, in the Royal Scottish Museum, Edinburgh (1896-70); *An Encampment Scene* in the Harvard University Art Museums, Cambridge (Fogg Art Museum, 1958.75); and *A Palace at Night*, also in the Fogg Art Museum (1958.76). Reproduced in S. C. Welch 1979, nos. 66–68.

413 *Sulayman and Bilqis Enthroned*

Iran (Isfahan), ca. 1590–1600
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 34.9 x 26.4 cm
Illustration: 24.9 x 18.0 cm
S86.0186
Reproduced in color, plate 60, *A Jeweler's Eye*

PUBLISHED

BWG, no. 216, p. 145
Exhibition, no. 289, p. 181
Grousset 1931, vol. 1, fig. 256, p. 335
Sakisian 1929, fig. 158, pl. LXXXVIII
Tentoonstelling, no. 20, p. 22
Kühnel 1922, pl. 95
M&V, vol. 1, no. 15, pl. XV

EXHIBITED

London, 1931, no. 289
The Hague, 1927, no. 20
Paris, 1912, no. 15

COMMENTS

Although attributed at one time to Turkey,[1] this painting is clearly related to late sixteenth-century work at Isfahan. Robinson has suggested that Ali Asghar, a late sixteenth- to early seventeenth-century artist, may have been responsible for this work.[2] It seems most closely related, however, to several of the paintings in a copy of al-Nishapuri's *History of the Prophets*, circa 1590, in the Bibliothèque Nationale, Paris.[3]

NOTES

1. Kühnel 1922, pl. 95.

2. Robinson 1986, p. 124.

3. Suppl. Persan 1313. Stchoukine 1964, pp. 138–39, pls. XXII–XXIII, and especially Blochet 1926, pl. LXVII.



413



414

414 *A Hunt*

Inscribed by Riza Abbasi
Iran (Isfahan), dated A.H. Shawwal 1, 1035 (A.D. June 26, 1626)
Ink and color on paper
Mounted on an album page
Page: 47.3 x 33.2 cm
Illustration: 26.0 x 16.9 cm
S86.0314
Reproduced in color, plate 62, *A Jeweler's Eye*

INSCRIPTION
The first day of the month of auspicious Shawwal in the year [A.H.] 1035 [A.D. June 26, 1626]. This drawing [*tarh*] was colored [*abrang*]. The work of the humble Riza Abbasi.

PROVENANCE
Indjoudjian, December 19, 1932

PUBLISHED
Corbin et al. 1938, no. 77, pp. 165–66
Indjoudjian, no. 61, illustrated

EXHIBITED
Paris, 1938, no. 77

COMMENTS
This large and well-executed drawing is typical of Riza Abbasi's work during the 1620s. A highly talented and prolific artist, he produced a number of similar sketches, many of which are preserved in the so-called Riza Abbasi Album in the Freer Gallery of Art, Washington, D.C.[1]

NOTE
1. No. 53.12–53.60.

415 *A Sacrificial Ceremony*

India, Rajasthan (Udaipur), ca. 1690
Opaque watercolor on paper
Mounted on paper
Page and illustration: 14.6 x 34.6 cm
S86.0449

PROVENANCE
Albert Besnard

416 *A Princess with Attendant Ladies*

India, Rajasthan (Bikaner), ca. 1700
Side B: frontispiece; 7 lines of *nasta'liq*, illuminated; Persian or Mughal, 16th century
Opaque watercolor and gold on paper
Page and illustration: 20.1 x 31.4 cm
Text: 19.8 x 9.8 cm
S86.0467

SEAL
(rectangular) Sir Elijah Impey . . .

PROVENANCE
Albert Besnard, 1934



416



416 (side B)

PUBLISHED
Besnard sale catalogue, 1934, no. 194

COMMENTS
This work is directly comparable to a signed Bikaneri portrait study formerly in the Khajanchi Collection.[1] The frontispiece applied to side B is surrounded by marginal designs of the late seventeenth century. The folio was probably included within one of the many albums formed for Sir Elijah Impey (see also nos. 346–48).



417

NOTE

1. The work is by Hasan Riza, son of Ali Riza; see Karl J. Khandalavala, Moti Chandra, and Pramod Chandra, *Miniature Painting: A Catalogue of the Exhibition of the Sri Motichand Khajanchi Collection Held by the Lalit Kala Akademi, 1960* (New Delhi, 1960), no. 90, fig. 71.

417 *A Prince with Harem Attendants*

India, early 18th century
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 40.1 x 26.5 cm
Text: 28.3 x 13.4 cm
Illustration: 17.2 x 10.3 cm
S86.0452

PUBLISHED

Grousset 1931, vol. 2, fig. 220, p. 353

COMMENTS

The illustration remains on its original album page; other folios from the volume have not yet been identified.



418

418 *A Prince and a Princess Seated on a Carpet*

(Left-hand half of a double-page composition)
Turkey (Istanbul), ca. 1700–1725
Reverse: faded inscription
Opaque watercolor, ink, and gold on paper
Page: 30.7 x 20.2 cm
Text: 30.0 x 19.3 cm
S86.0134

PUBLISHED
M&V, vol. 1, no. 78, pl. LXII

EXHIBITED
Paris, 1912, no. 78

COMMENTS
This painting belongs to a small group of works attributable to Istanbul during the first decades of the eighteenth century. All of these images are characterized by large but simply drawn figures, dense foliage, relatively crude pigments, and simple compositions. The painting is the left-hand half of a double-page composition. A similarly executed work, depicting a musical gathering and now in the collection of Prince Sadruddin Aga Khan,[1] formed the right-hand half of the image in the Vever Collection.[2] On the reverse of the painting is a faded inscription giving the titles of Fath-Ali Shah Qajar (1797–1834) and the date A.H. 1235 (A.D. 1819–20).

NOTES
1. Welch and Welch 1982, no. 10, p. 443.
2. The painting was formerly in the collection of Georges Marteau and came from the same source as the one in the Vever Collection.



419

419 *A Lady Walks in a Garden*

India, Rajasthan (Bikaner), ca. 1730
Opaque watercolor, gold, and ink on paper
Mounted on board
Page: 36.0 x 23.6 cm
Illustration: 15.8 x 9.4 cm
S86.0450



420

420 *Portrait of a Princess*

India; Mughal, mid-18th century
Opaque watercolor, gold, and ink on paper
Mounted on board
Page: 32.7 x 22.4 cm
Text: 22.4 x 13.6 cm
Illustration: 14.5 x 10.4 cm
S86.0455

INSCRIPTION
(above and below in *découpé* letters)
Thank God I am still as I was
My black pen is still youthful.

PROVENANCE
Minassiantz, January 26, 1914

COMMENTS
Oval portraits were introduced into India from Europe about 1615, and some were presented to the Mughal emperors as official and private gifts. That practice began a vogue for oval portraits that continued into the nineteenth century at Mughal and Rajput courts.

421 *Scene from the Story of Gur and Gobind*

India, ca. 1760
Opaque watercolor and ink on paper
Mounted on board on reverse of which is mounted a page of calligraphy
India, Lahore (in present-day Pakistan), dated A.H. 1048 (A.D. 1638–39)
Page: 34.8 x 23.0 cm
Text: 18.7 x 10.1 cm
Illustration: 23.1 x 17.6 cm
S86.0457

INSCRIPTIONS
(left side) Gur and Gobind

(back of board)
A lifetime we were your loyal messenger; tis enough.
The reward was cruelty and we were loyal; tis enough.
What sort of promises of kindness do you give? Deception.
We have been tried once or twice; tis enough.

In the year [A.H.] 1048 [A.D. 1638–39] in the city of Lahore

PROVENANCE
Albert Besnard

PUBLISHED
Besnard sale catalogue, no. 166

422 *Ladies in a Garden*

India; Mughal, late 18th century
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 31.8 x 21.8 cm
Illustration: 16.1 x 8.2 cm
S86.0454

COMMENTS
The scene has been composed from three separate fragments, probably by a dealer in the early twentieth century.



421



421 (reverse)

423 *Ladies Hawking*

India, Kashmir, late 18th century
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 20.0 x 17.0 cm
Illustration: 16.4 x 13.3 cm
S86.0456

424 *A Sleeping Princess*

India, late 18th century
Opaque watercolor, ink, and gold on paper
Mounted on paper
Page: 34.7 x 24.9 cm
Illustration: 21.6 x 15.8 cm
S86.0458



423



424

425 *Two Ladies Carry Flowers*

India, Deccan, 19th century
Opaque watercolor, ink, and gold on paper
Mounted on board on reverse of which is mounted a page of calligraphy (2 couplets in *nasta'liq*)
Page: 38.8 x 25.6 cm
Illustration: 24.4 x 14.0 cm
S86.0431

INSCRIPTION
(back of board) The poor sinner Ali

PROVENANCE
Indjoudjian, December 19, 1932

PUBLISHED
Indjoudjian, no. 65

426 *Yusuf and the Merchants*

Iran, 19th century(?)
Opaque watercolor, ink, and gold on paper
Mounted on an album page
Page: 29.6 x 19.2 cm
Text: 17.0 x 12.9 cm
Illustration: 14.6 x 11.3 cm
S86.0426

427 *Shiva and Parvati*

India, Punjab Hills (Kangra), ca. 1830
Opaque watercolor on paper
Mounted on paper
Page and illustration: 34.0 x 25.4 cm
S86.0468

428 *Lady with Two Attendants*

(Left-hand half of a double-page composition)
India, Deccan, mid-19th century
Opaque watercolor, ink, and gold on paper
Mounted on board on reverse of which is mounted a page of calligraphy
(India, dated A.H. 1287 [A.D. 1869–70])
Page: 45.3 x 27.4 cm
Illustration: 20.0 x 13.0 cm
S86.0429

INSCRIPTION
(reverse) Praise be to God, the bestower of images, and prayers upon his Prophet, dispatched to all mankind, and upon his family and companions. May He help us on the day of resurrection. This unique painted album is a regal pearl from the sea of calligraphy and depiction. . . . The beauty of its figures is beyond the world of reality and imagination, and the beauty of its images is the symbol of manifestations of the world of archetypes. . . . the poor Muhammad Ibrahim [A.H.] 1287 [A.D. 1869–70].

PUBLISHED
Grousset 1931, vol. 2, fig. 226, p. 366

This is a folio from an otherwise unidentified album.

429 *Rama and Sita Enthroned*

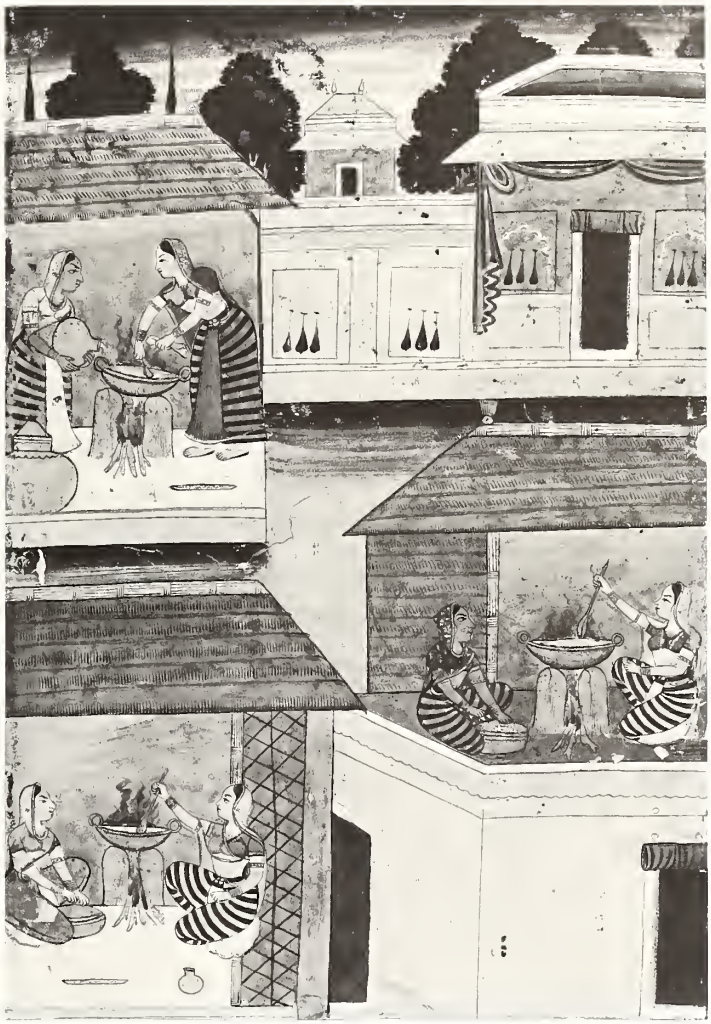
India, Rajasthan (Jaipur), late 19th century
Opaque watercolor and gold on paper
Mounted on paper
Page: 29.7 x 25.3 cm
Illustration: 25.8 x 22.2 cm
S86.0461

430 *Cooking Scene*

India, Rajasthan, late 19th century
Opaque watercolor, ink, and gold on paper
Mounted on paper
Page and illustration: 24.1 x 17.0 cm
S86.0459

431 *Hunting Scene*

India, ca. 1900
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 44.3 x 31.1 cm
Text: 24.2 x 18.2 cm
S86.0444



430



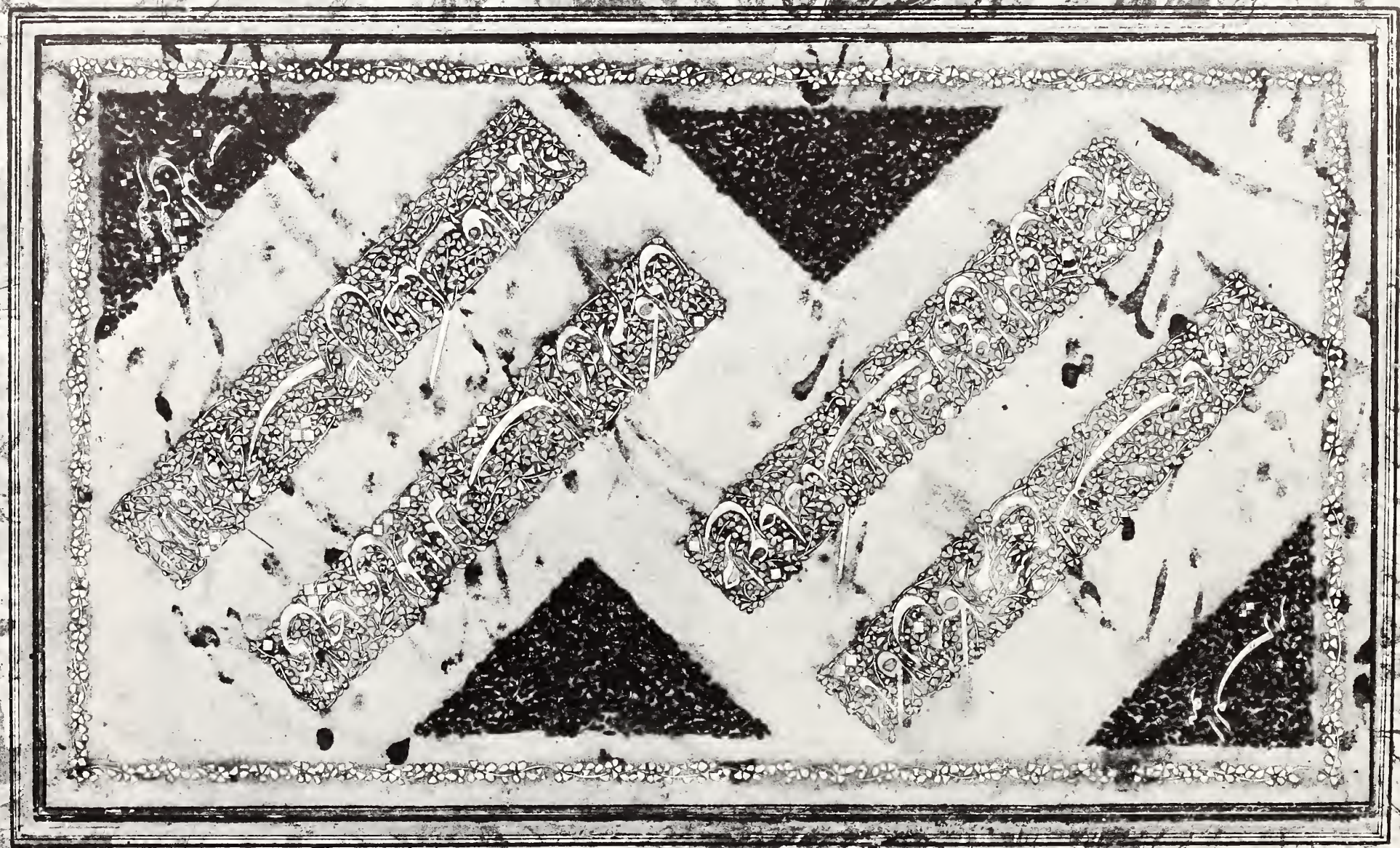
427

COMMENTS
This is a late, rather free adaptation of a Jahangir-period (1605–27) hunting scene of which the best-known and earliest examples are in the collection of Prince Sadruddin Aga Khan.[1]

NOTE
1. Welch and Welch 1982, no. 66

432 *Lady at Prayer*

India; probably Mughal, ca. 1900
Opaque watercolor and ink on paper
Mounted on board
Page: 26.3 x 17.7 cm
Illustration: 10.7 x 5.5 cm
S86.0451



Calligraphy

433 *Page of Calligraphies*

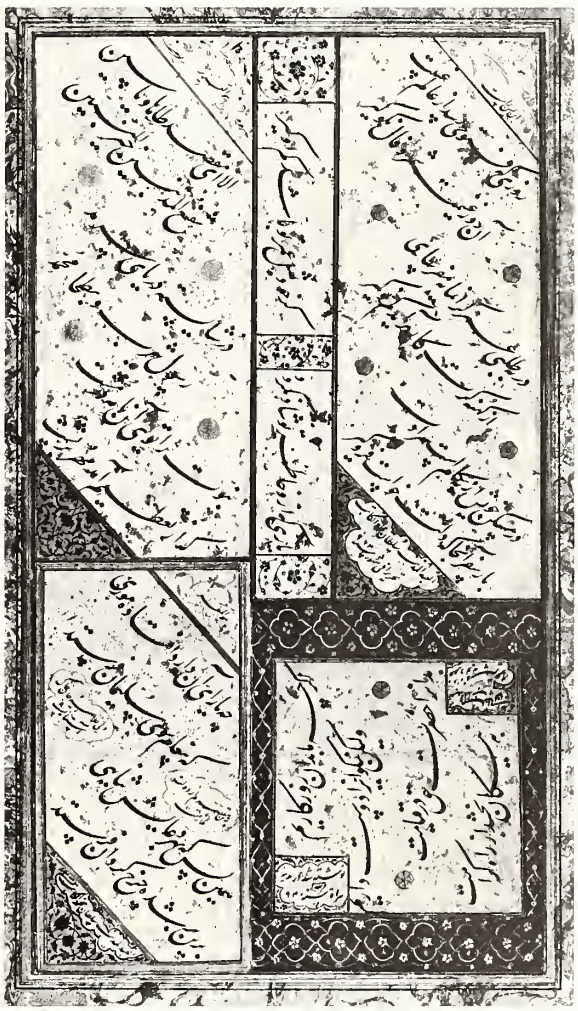
Written in *nasta'liq*
Iran, 16th century
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 47.0 x 31.9 cm
Text: 34.3 x 18.7 cm
S86.0346

COMMENTS
Two of the five calligraphic samples on this page are signed by Sultan-Muhammad al-Katib. One of these, in the upper right-hand corner of the page, is dated "in the months of the year [A.H.] 964 [A.D. 1556–57]." A third calligraphy, in the lower right-hand corner of the page, written in the city of Herat in A.H. 940 (A.D. 1533–34), is signed by Sultan-Ali.

434 *Page of Calligraphies*

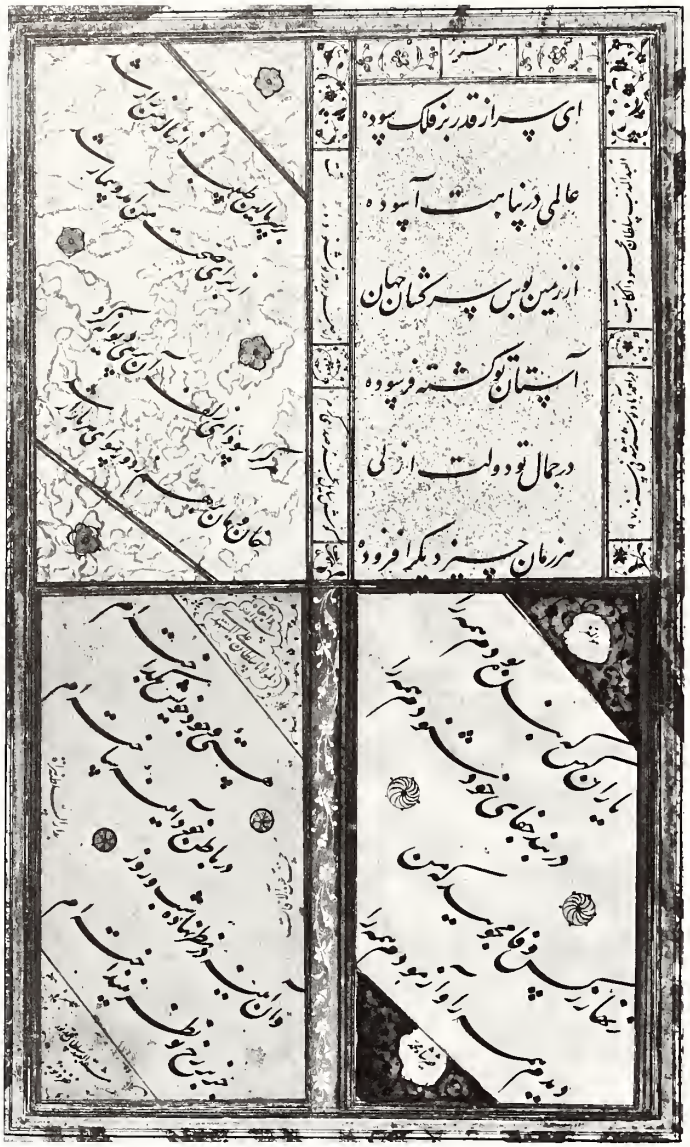
Written in *nasta'liq*
Iran and India, 16th century
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 47.1 x 32.0 cm
Text: 30.9 x 17.8 cm
S86.0349

COMMENTS
The calligraphy in the upper right of the page was copied by Sultan-Mahmud al-Katib in Ahmadabad in the year A.H. 970 (A.D. 1562–63); the calligraphy in the lower right was copied by Shah-Mahmud; and the one in the lower left was copied by Sultan-Muhammad Nur at Herat after Sultan-Ali al-Mashhadi.



433

facing page, 444



434



435

435 *Page of Calligraphies*

Written in *nasta'liq*
Iran, 16th century
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 47.3 x 32.2 cm
Text: 31.1 x 18.5 cm
s86.0348

COMMENTS

In the upper right-hand corner of the page are three couplets from the *Bustan* of Sa'di copied by Shah-Mahmud; at the bottom of the page are two couplets from the *Diwan* of Amir Shahi copied by Ahmad al-Husayni al-Mashhadi in A.H. 978 (A.D. 1570–71); and in the upper left-hand corner are several couplets copied by Shaykh-Muhammad b. Shaykh Kamal Sabzavari.

436 *Page of Calligraphies*

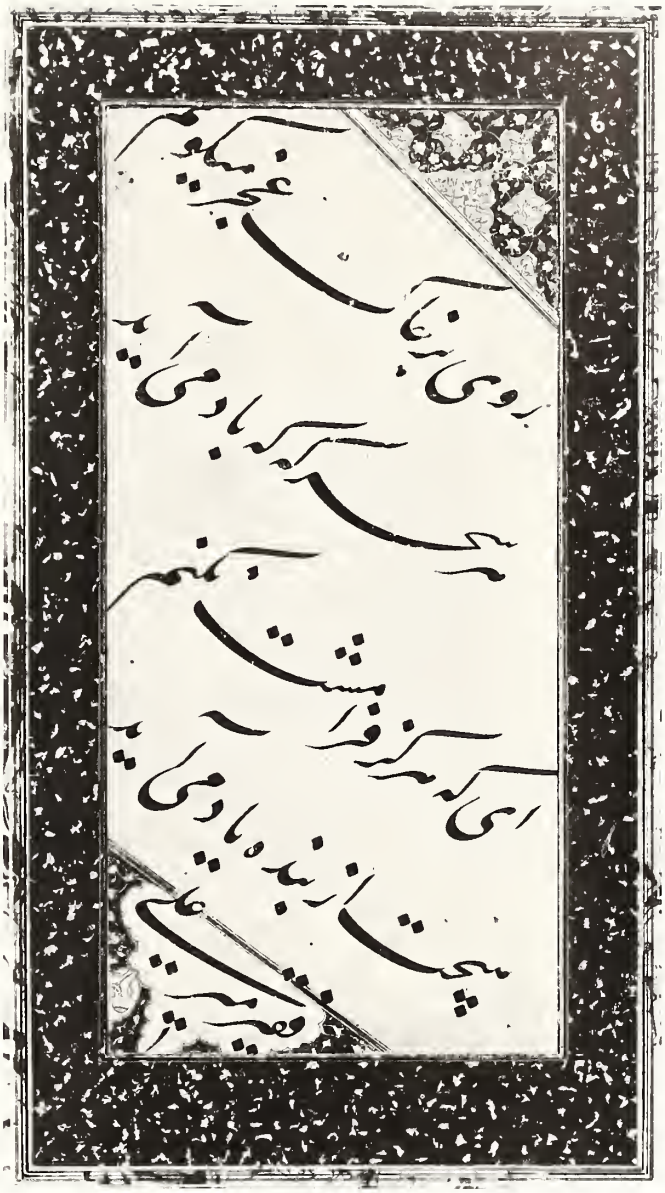
Written in *nasta'liq*
Iran, 16th century
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 47.7 x 32.5 cm
Text: 34.2 x 17.6 cm
s86.0347

COMMENTS

The couplets in the calligraphy in the upper right of the page are from the *Diwan* of Hafiz and were copied



436



437

by Abdul-Khaliq in A.H. 994 (A.D. 1585–86); those at the bottom of the page were copied by Muhammad Qasim al-Husayni; and those in the central panel of the left-hand side of the page were copied by Mir Husayn al-Husayni.

437 *Page of Calligraphy*

Inscribed to Mir-Ali
Written in *nasta'liq*
Iran, 16th century
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 26.5 x 16.6 cm
Text: 14.2 x 6.8 cm
S86.0337



438

438 *Page of Calligraphies*

Written in *nasta'liq*
Iran, 16th century
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 35.7 x 23.5 cm
Text: 18.0 x 10.9 cm
S86.0343

COMMENTS
The couplets in the center of the page are inscribed to Mir-Ali. Those around the edges of the page are from the *Diwan* of Amir Shahi.

439 *Page of Calligraphy*

Inscribed to Mir-Ali
Written in *nasta'liq*
Iran, 16th century
Opaque watercolor, ink, and gold on paper
Mounted on an album page
Page: 32.7 x 21.5 cm
Text: 17.3 x 9.8 cm
S86.0326

COMMENTS
The page is mounted on borders similar to those of checklist number 451.

440 *Page of Calligraphy*

2 couplets from the *Diwan* of Amir Khusraw Dihlawi
Copied by Ali Kashmiri in *nasta'liq*
India, 16th century
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 26.9 x 17.1 cm
Text: 14.8 x 7.3 cm
S86.0338

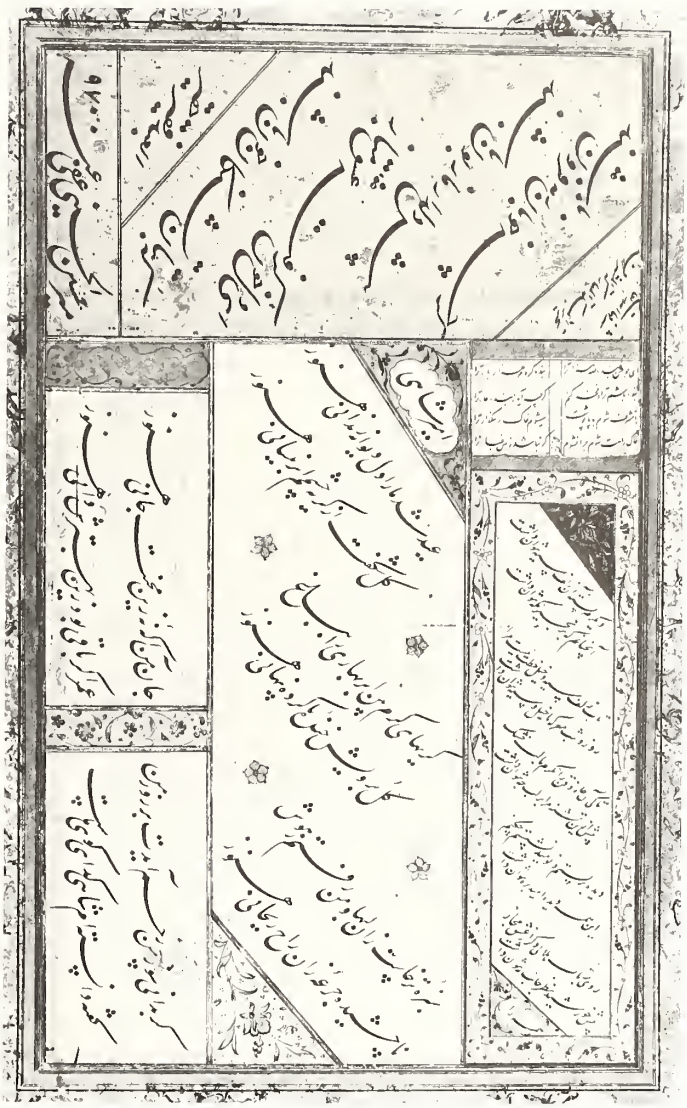
441 *Page of Calligraphies*

Written in *nasta'liq*
Iran, 16th century
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 47.0 x 31.9 cm
Text: 32.1 x 18.8 cm
S86.0345

COMMENTS
The page consists of five calligraphic samples, including two couplets at the top of the page (mounted horizontally) from the *Diwan* of Amir Khusraw Dihlawi, signed by Mir Husayn al-Husayni and dated A.H. 970 (A.D. 1562–63). Another example, in the center of the page, consists of five couplets from the poetry of Amir Shahi.



440



441



442



443

442 *Page of Calligraphy*

Copied by Mir Khalil in *nasta'liq*
Iran, 16th century
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 33.1 x 20.7 cm
Text: 14.5 x 8.0 cm
S86.0341

443 *Page of Calligraphies*

Written in *nasta'liq*
Iran, 16th century(?)
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 35.8 x 23.6 cm
Text: 17.8 x 10.4 cm
S86.0336

COMMENTS
The couplets in the central panel of calligraphy on this page are from a *qasida* of Amir Khusraw Dihlawi and were copied by Muhammad Husayn al-Tabrizi.

444 *Page of Calligraphy*

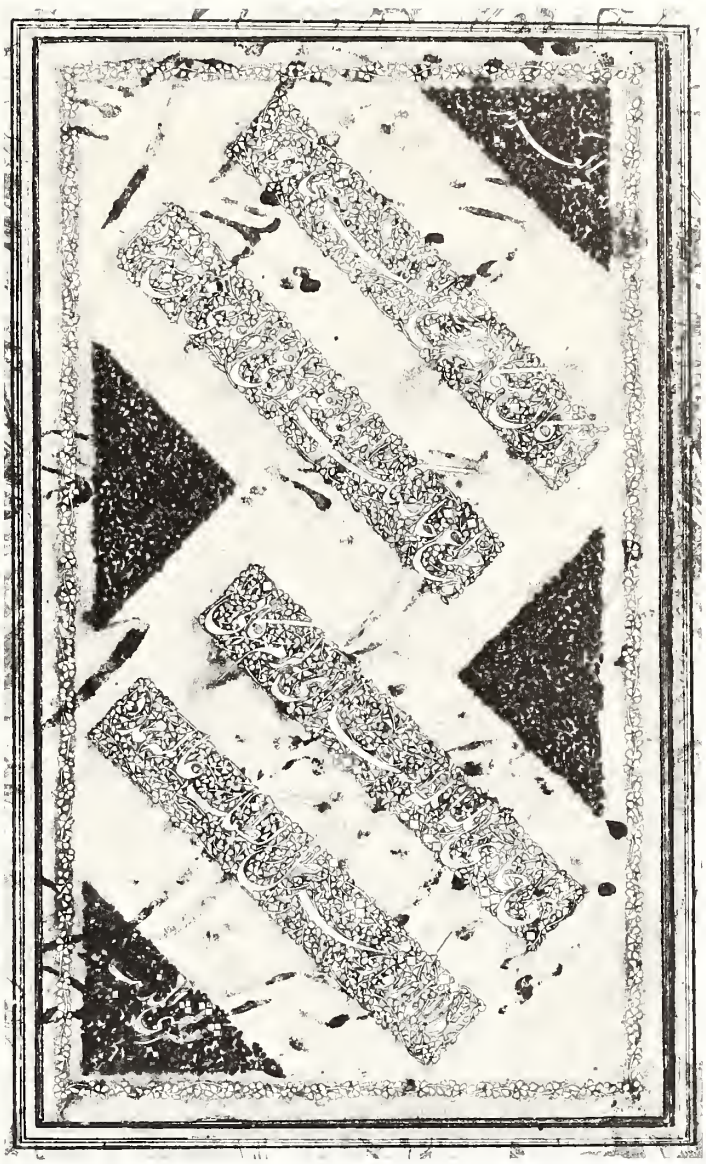
Copied in Turkish by Naqshi in *nasta'liq*
Turkey, 16th century(?)
Colored papers and gold on paper
Mounted on board
Page: 24.5 x 16.4 cm
Text: 15.7 x 9.0 cm
S86.0335

COMMENTS
The illumination on this calligraphic sample was executed in *qatta'i*, or decoupage, a demanding technique in which all of the designs are cut out from pieces of paper. The couplets are from an unidentified Turkish poem.

445 *Page of Calligraphies*

Written in *nasta'liq*
Iran, 16th century(?)
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 47.6 x 32.1 cm
Text: 33.6 x 17.6 cm
S86.0350

COMMENTS
The two couplets of calligraphy in the lower left-hand corner of the page are from the *Diwan* of Jami.



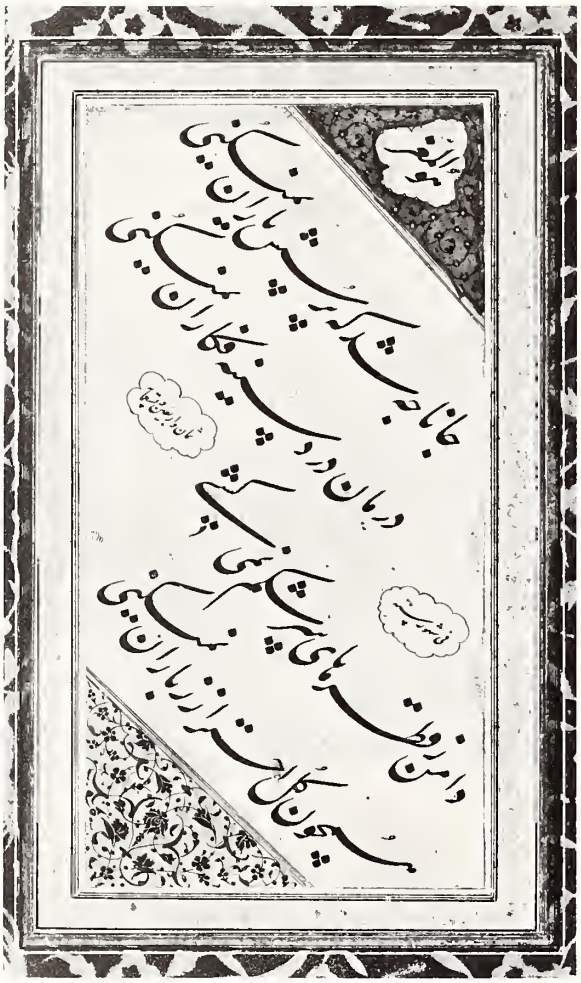
444

446 *Page of Calligraphy*

2 couplets from the *Diwan* of Jami
Written in *nasta'liq*
Iran, A.H. 948 (A.D. 1541–42)
Ink and gold on paper
Mounted on board
Page: 32.3 x 20.7 cm
Text: 18.9 x 9.5 cm
S86.0328

447 *Page of Calligraphy*

2 couplets
Copied by Muhammad Qasim b. Shadishah in *nasta'liq*
Iran, A.H. 959 (A.D. 1551–52)
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 27.2 x 17.3 cm
Text: 12.5 x 6.4 cm
S86.0340



446



447

448 *Page of Calligraphies*

Written in *nasta'liq*
Iran, 16th-17th centuries
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 47.5 x 32.2 cm
Text: 35.7 x 24.1 cm
S86.0339

COMMENTS
The calligraphy in the upper right-hand corner of the page is dated "in the year 70," presumably referring to A.H. 970 (A.D. 1562–63).

449 *Page of Calligraphies*

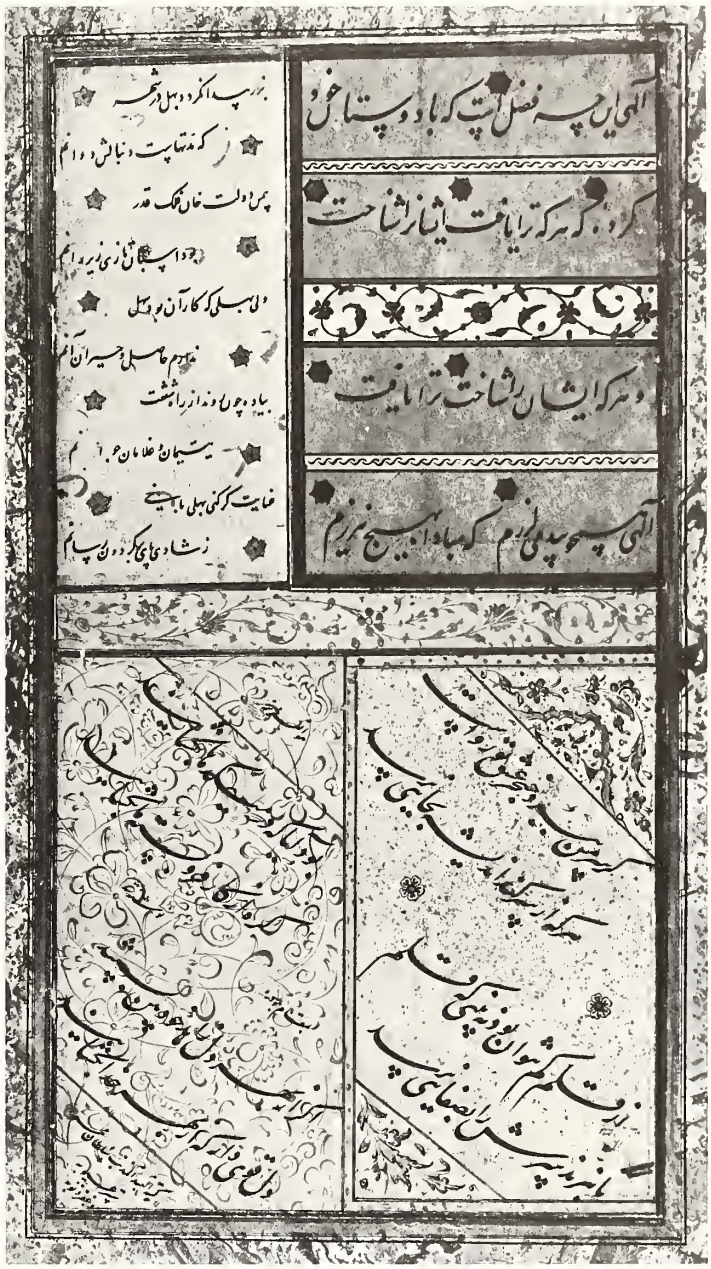
Written in *nasta'liq*
Iran, 16th-17th centuries
Ink and gold on paper
Mounted on board
Page: 47.7 x 32.4 cm
Text: 33.0 x 17.7 cm
S86.0344

COMMENTS
The lower left-hand calligraphy, containing two couplets from the *Diwan* of Hafiz, was copied by Sultan-Mahmud at Baludara. The poem in the upper right-hand corner of the page is from the *Diwan* of Ansari.

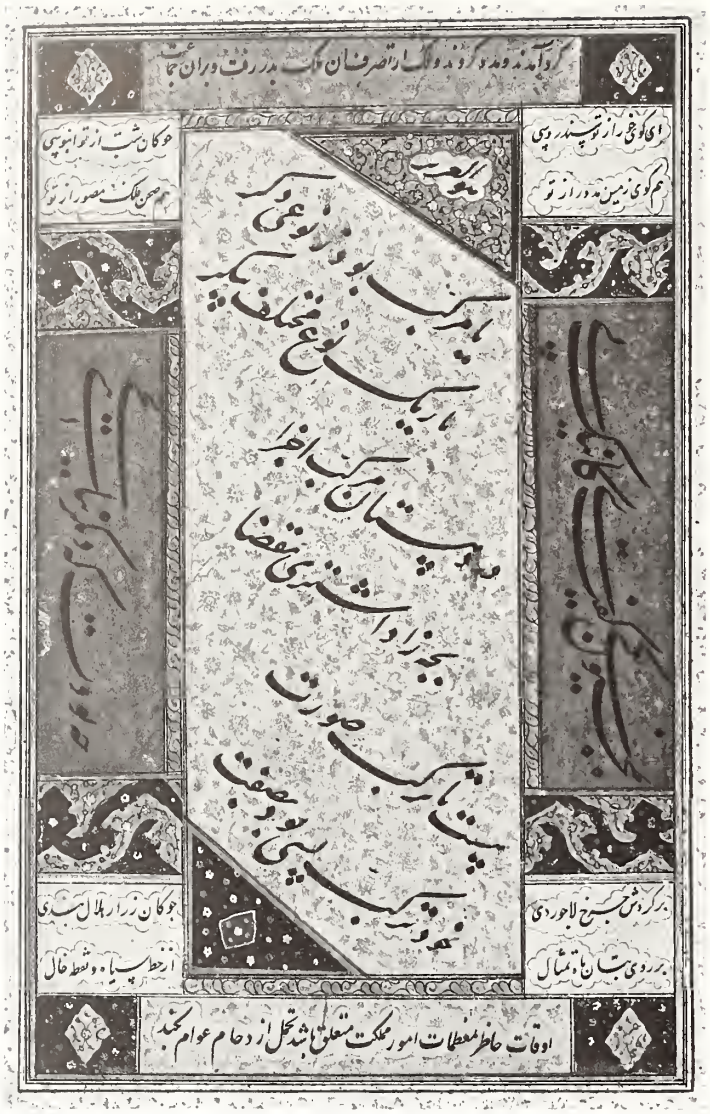
450 *Page of Calligraphies*

Written in *nasta'liq*
Iran, 16th-17th centuries
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 33.5 x 21.7 cm
Text: 21.0 x 12.9 cm
S86.0332

COMMENTS
The two couplets of the central calligraphy on this page are from the *Diwan* of Amir Khusraw Dihlawi.



449



452

451 *Page of Calligraphy*

2 couplets from the *Diwan* of Jami
Written in *nasta'liq*
Iran, 17th century
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 32.2 x 20.9 cm
Text: 20.4 x 11.4 cm
S86.0327

COMMENTS
Another copy of these couplets, calligraphed by Malik al-Daylami and formerly in the Kevorkian Foundation, is reproduced in *Treasures of Islam*.[1] The borders of this page are extremely close to those of checklist number 439 and may once have been part of the same album.

NOTE
1. Page 105.

452 *Page of Calligraphies*

Written in *nasta'liq*
Iran, 17th century
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 33.0 x 21.0 cm
Text: 20.9 x 12.8 cm
S86.0333

COMMENTS
The couplets in the corner of the page are from Arifi's *Guy u chawgan;* those on either side of the central panel of calligraphy are from Sa'di's *Bustan.*

453 *Page of Calligraphy*

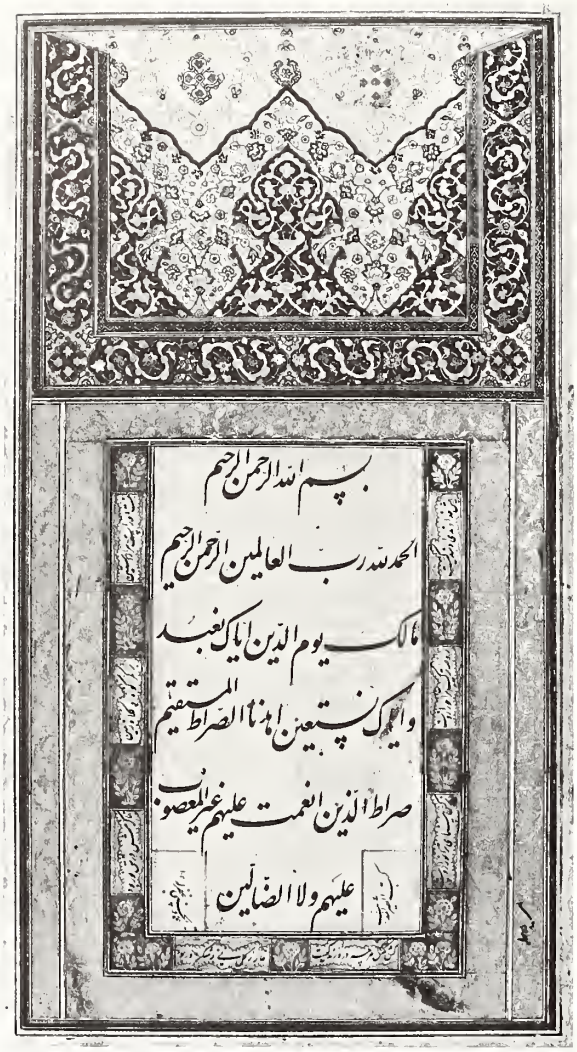
2 couplets from the *Diwan* of Hafiz
Copied by Muhammad-Zaman al-Tabrizi in *nasta'liq*
Iran, 17th century(?)
Ink and gold on paper
Mounted on board
Page: 35.8 x 23.5 cm
Text: 18.1 x 8.9 cm
S86.0334

454 *Page of Calligraphy*

3 couplets from the *Diwan* of Hafiz
Written in *nasta'liq*
Iran, 17th century(?)
Ink and gold on paper
Mounted on board
Page: 35.1 x 24.2 cm
Text: 17.2 x 7.8 cm
S86.0375



451



456

455 *Double Page of Calligraphy*

Written in *nasta'liq*
India, 17th century(?)
Ink and gold on paper
Mounted on board
Right-hand half
Page: 39.5 x 26.3 cm
Text: 26.3 x 17.2 cm
Left-hand half
Page: 39.2 x 26.6 cm
Text: 32.8 x 18.2 cm
S86.0095–.0096

COMMENTS

The right-hand side of this double page of calligraphy bears the signature of the celebrated late fourteenth- to early fifteenth-century calligrapher Mir-Ali al-Tabrizi. That attribution, however, is almost certainly spurious, as the sweeping lines of the bold *nasta'liq* script are executed in a manner typical of seventeenth-century work. The couplets on the right-hand side that bear Mir-Ali's signature are from the *Bustan* of Sa'di.

The left-hand side of this double page is inscribed to Imad. This is either a spurious reference to the renowned Imad al-Hasani (d. 1615; see no. 456) or a reference to an otherwise unknown Mughal calligrapher. The couplets inscribed to Imad can be translated as follows:

Shahjahan Sahibqiran II
The king who bestows bounty.
Shadow of truth [God], the sun of justice and religion.
The source of his justice made the world a paradise on earth.
When the echo of his renown reverberated
It conquered East and West.
If the mind is searching for a clear proof
It is the conquest of Dawlatabad and Qandahar.
The slave . . . Imad

456 *Page of Calligraphies*

Copied by Imad al-Hasani in *nasta'liq*
Iran, A.H. 1020 (A.D. 1611–12)
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 32.2 x 20.7 cm
Text: 15.6 x 10.3 cm
Illumination: 11.0 x 15.2 cm
S86.0371

COMMENTS

The main panel of calligraphy on this page is from the Koran (Sura I, "The Opening," verses 1–7).

457 *Page of Calligraphy*

2 couplets from the *Diwan* of Jami
Copied by Hajji Muhammad in *nasta'liq*
Iran, 18th century(?)
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 22.0 x 13.9 cm
Text: 12.4 x 6.0 cm
S86.0342

458 *Page of Calligraphy (Mashq, or Practice Sheet)*

Written in *shikasta*
Iran, 19th century(?)
Ink on paper
Mounted on board
Page: 29.7 x 20.1 cm
Text: 20.7 x 11.0 cm
S86.0378

459 *Page of Calligraphy*

Written in *shikasta*
Iran, 19th century(?)
Ink and color on paper
Mounted on board
Page: 29.7 x 20.1 cm
Text: 19.8 x 11.4 cm
S86.0377

460 *Double Page of Calligraphy*

Written in *nasta'liq*
Iran, 19th century
Ink and lacquer on paper
Mounted on board
Right-hand half
Page: 29.9 x 20.1 cm
Text: 20.1 x 14.4 cm
Left-hand half
Page: 29.9 x 20.1 cm
Text: 20.1 x 14.9 cm
S86.0379-.0380



458



Bookbindings

461 *Cover of a Bookbinding*

Egypt or Syria, 14th century
Leather (remounted on board) with blind and gold tooling; block-pressed leather doublure
37.5 x 28.5 cm
S86.0004

462 *Cover of a Bookbinding*

Egypt or Syria, 14th century
Leather (remounted on board) with blind and gold tooling
42.4 x 32.2 cm
S86.0005

463 *Cover of a Bookbinding*

Egypt, late 14th century
Leather (remounted on board) with blind and gold tooling
43.2 x 33.8 cm
S86.0006

464 *Upper and Lower Covers of a Bookbinding*

Egypt or Syria, 14th–15th century
Leather over paper pasteboards with blind and gold tooling; cloth doublures
37.2 x 27.1 cm
S86.0002.001-.002

PUBLISHED
Tentoonstelling, no. 41, p. 23

EXHIBITED
The Hague, 1927, no. 41

465 *Upper and Lower Covers of a Bookbinding*

Egypt or Syria, 14th–15th century
Leather (remounted on board) with blind and gold tooling; block-pressed leather doublures
37.7 x 29.2 cm
S86.0003

466 *Cover of a Bookbinding*

Egypt or Syria, 14th–15th century
Leather (remounted on board) with blind tooling; block-pressed leather doublure
27.5 x 20.0 cm
S86.0007

PUBLISHED
Tentoonstelling, no. 40, p. 23

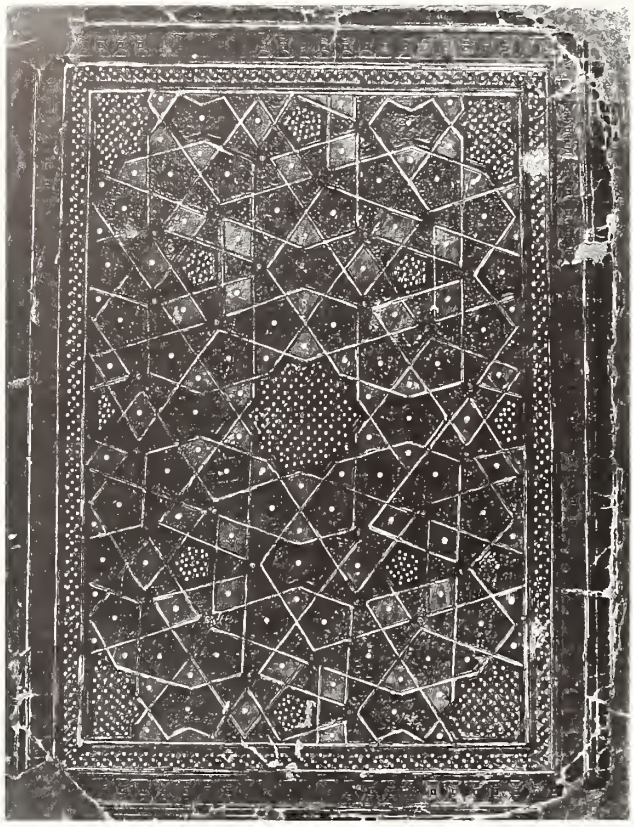
EXHIBITED
The Hague, 1927, no. 40

467 *Upper and Lower Covers of a Bookbinding*

Egypt or Syria, 14th–15th century
Leather (remounted on board) with blind and gold tooling; block-pressed leather doublures
26.9 x 39.7 cm
S86.0008

PROVENANCE
R. M. Riefstahl

facing page, 478 (lower cover)



461



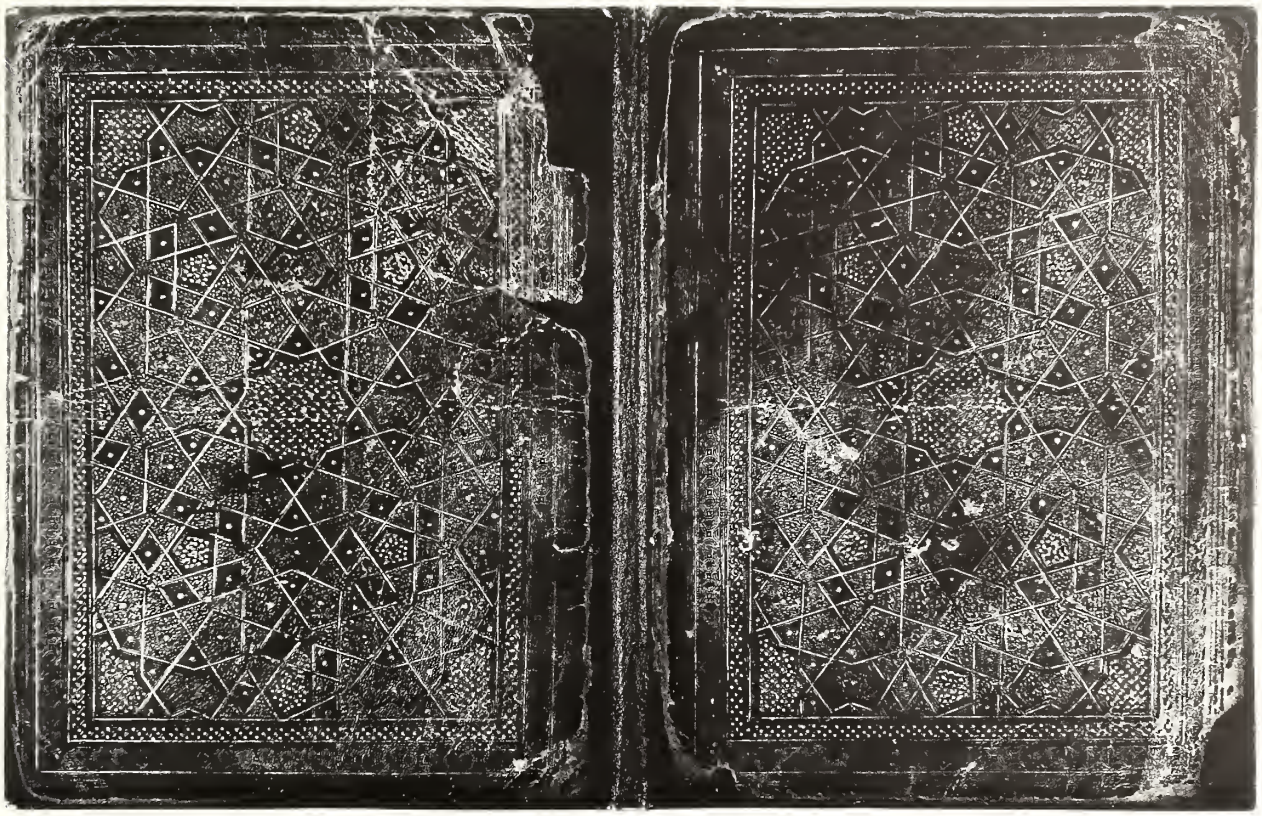
462



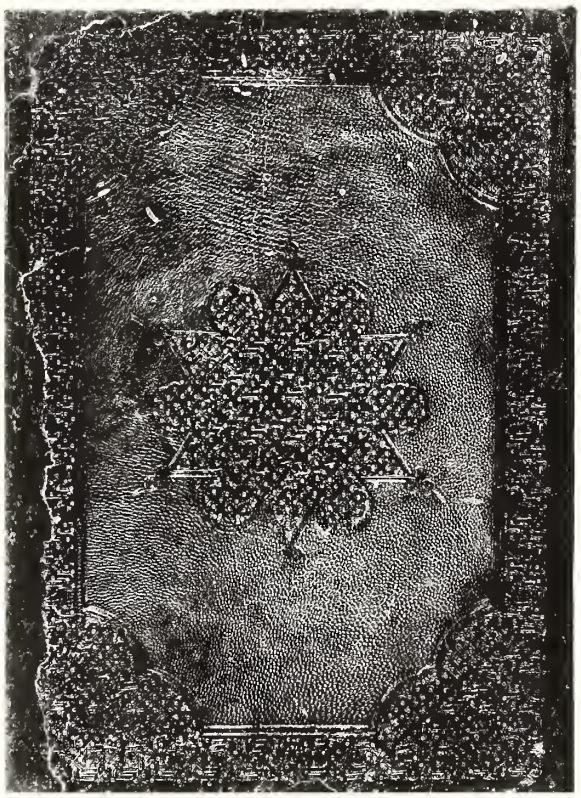
463



464



465



466

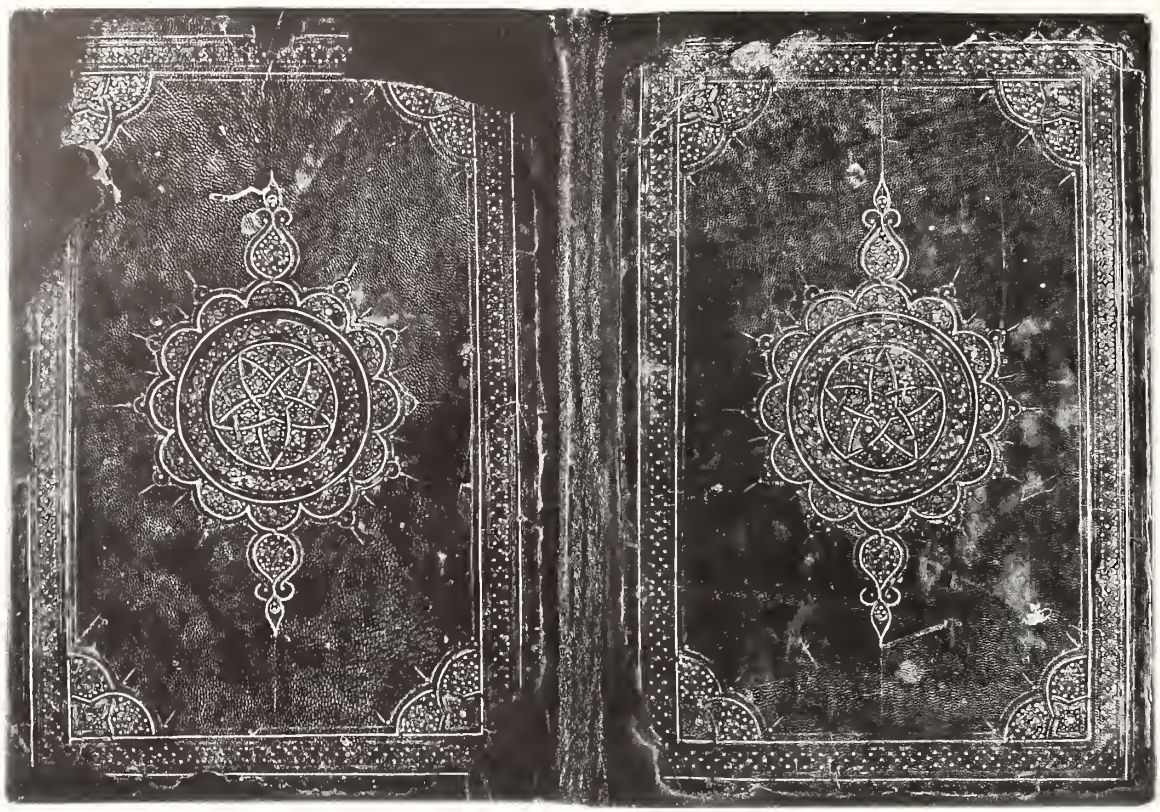
468 *Upper and Lower Covers and Envelope Flap of a Bookbinding*

Egypt or Syria, 14th–15th century
Leather (remounted on board) with blind and gold tooling; block-pressed leather doublures
27.2 x 49.5 cm
S86.0009

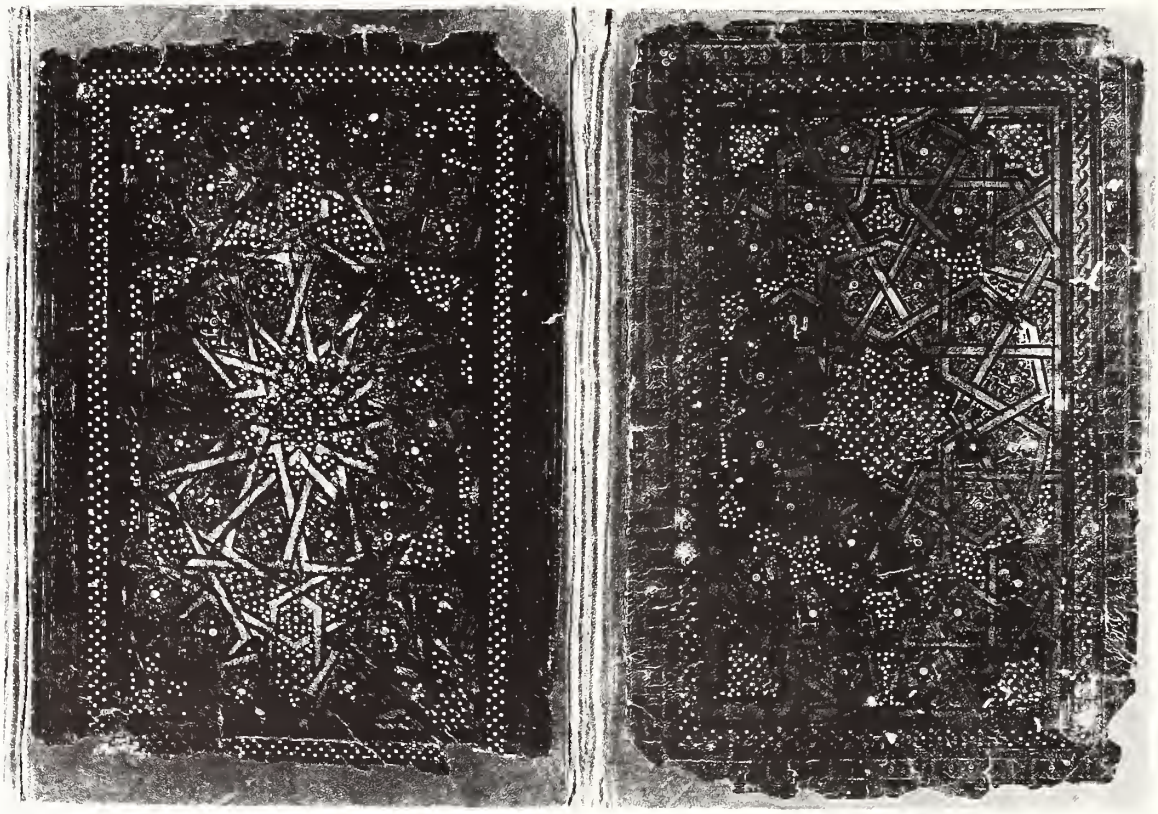
PROVENANCE
R. M. Riefstahl

PUBLISHED
Tentoonstelling, no. 42, p. 23

EXHIBITED
The Hague, 1927, no. 42



467



468 (upper and lower covers)

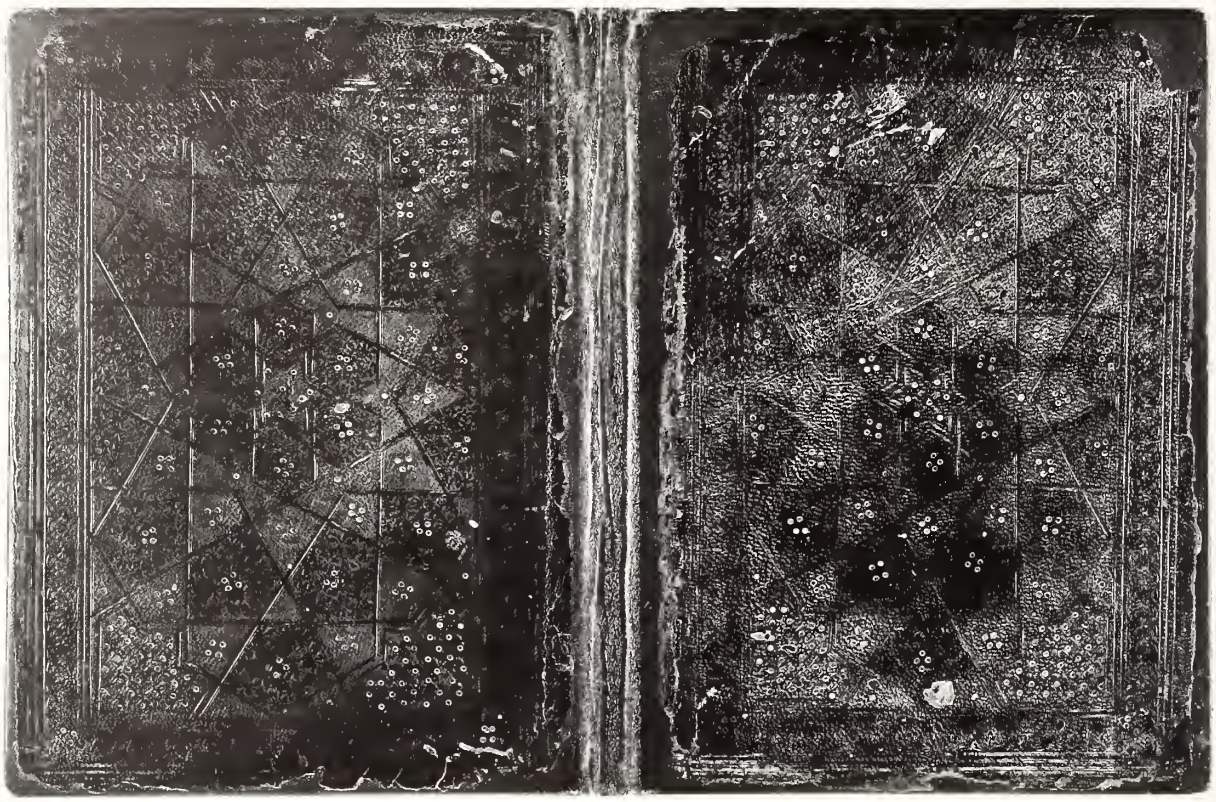


469 (upper and lower covers)

469 *Upper and Lower Covers and Envelope Flap of a Bookbinding*

Egypt or Syria, 14th–15th century
Leather (remounted on board) with blind tooling and opaque watercolor; block-pressed leather doublures
25.2 x 51.1 cm
S86.0010

PROVENANCE
R. M. Riefstahl



470

470 *Upper and Lower Covers of a Bookbinding*

Egypt or Syria, 14th–15th century
Leather (remounted on board) with blind tooling; block-pressed leather doublures
21.7 x 33.8 cm
S86.0011

PROVENANCE
R. M. Riefstahl

471 *Doublure of a Bookbinding*

Iran, late 15th–early 16th century
Gold-painted leather filigree over multicolored paper ground; backed with cloth
33.0 x 21.5 cm
S86.0012
Reproduced in color, plate 73, *A Jeweler's Eye*

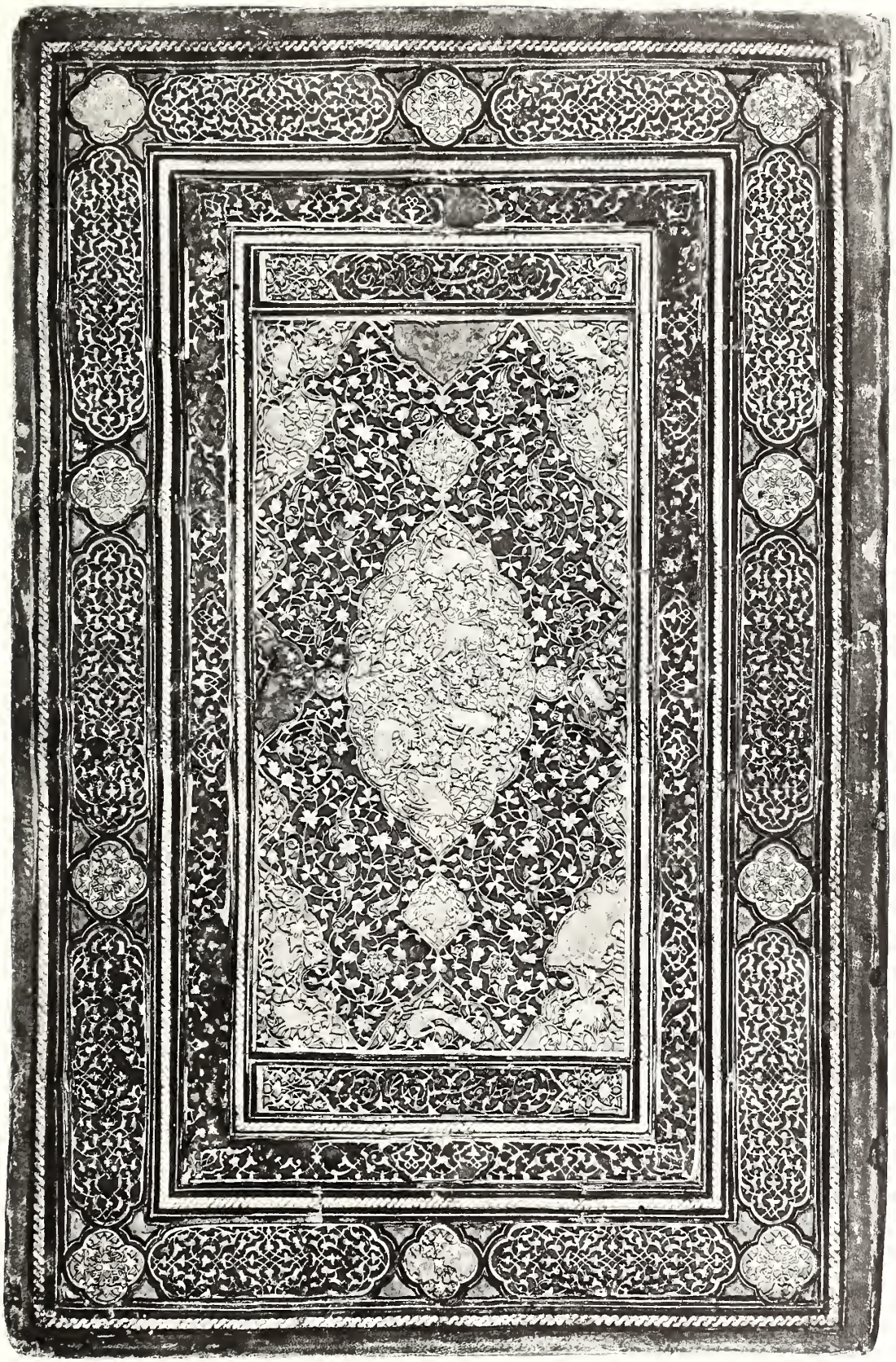
INSCRIPTIONS
(upper) This copy is a paradisiac garden.

(lower) The calligraphy is comparable to hyacinth and herbs.

PROVENANCE
Georges Tabbagh, February 9, 1914

PUBLISHED
Exhibition, no. 127q, p. 84

EXHIBITED
London, 1931, no. 127q



471



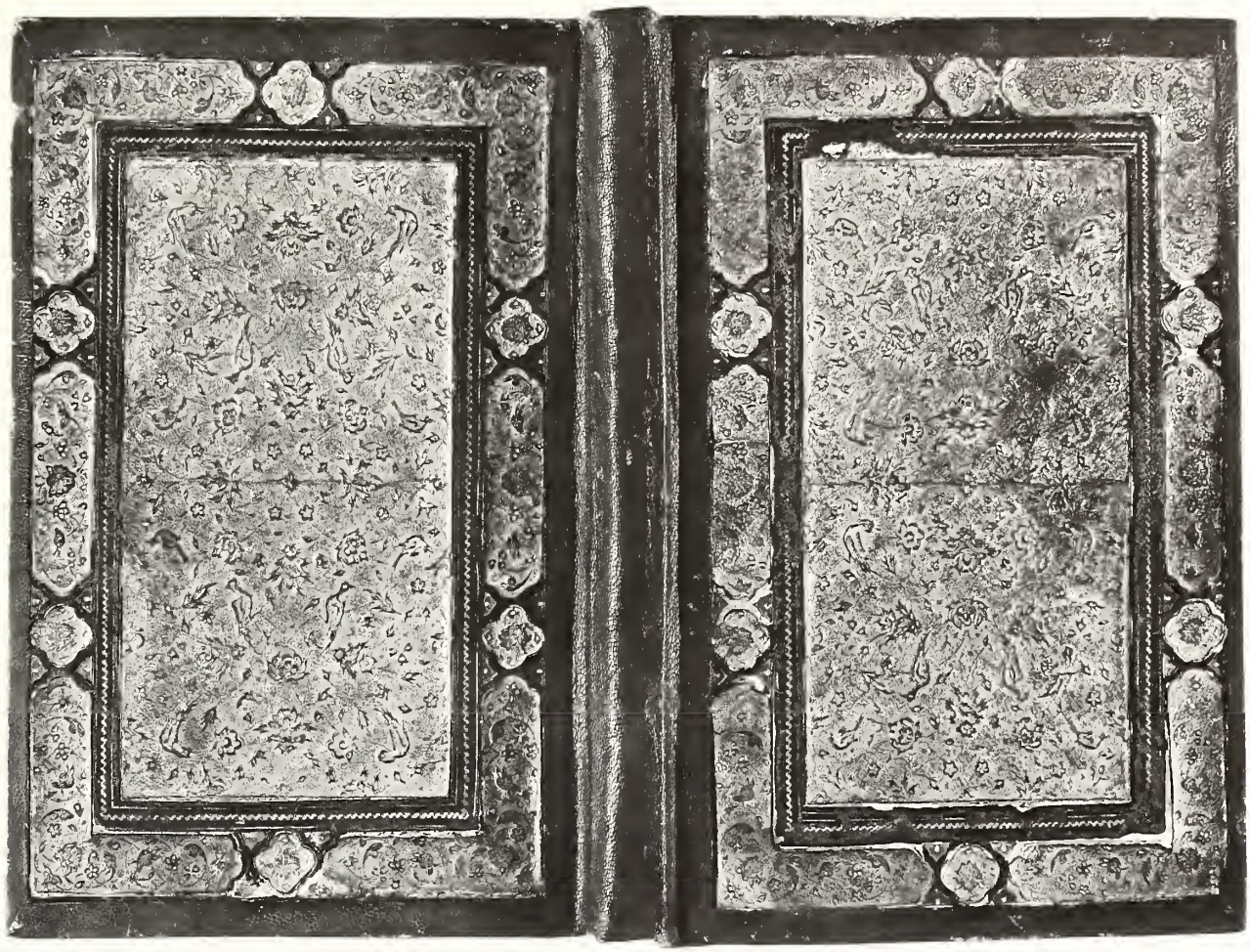
472 (upper cover)

472 *Upper and Lower Covers, Fore-Edge Flap, and Envelope Flap of a Bookbinding*

Iran, 16th century
Leather over paper pasteboards with gold block-stamping; doublures of gold-painted leather filigree over multicolored paper ground
30.1 x 53.9 cm
S86.0014.001-.002

INSCRIPTION
(on exterior covers) The prophet, peace be upon him and his family, said, "He who finishes [reciting] the Koran by day, seventy thousand angels are entrusted to him to pray for him till the evening. He who finishes by night, seventy thousand angels are entrusted to him to pray for him till the morning." The prophet, peace be upon him, said, "The best deed of my community is to recite the Koran."

PROVENANCE
Indjoudjian

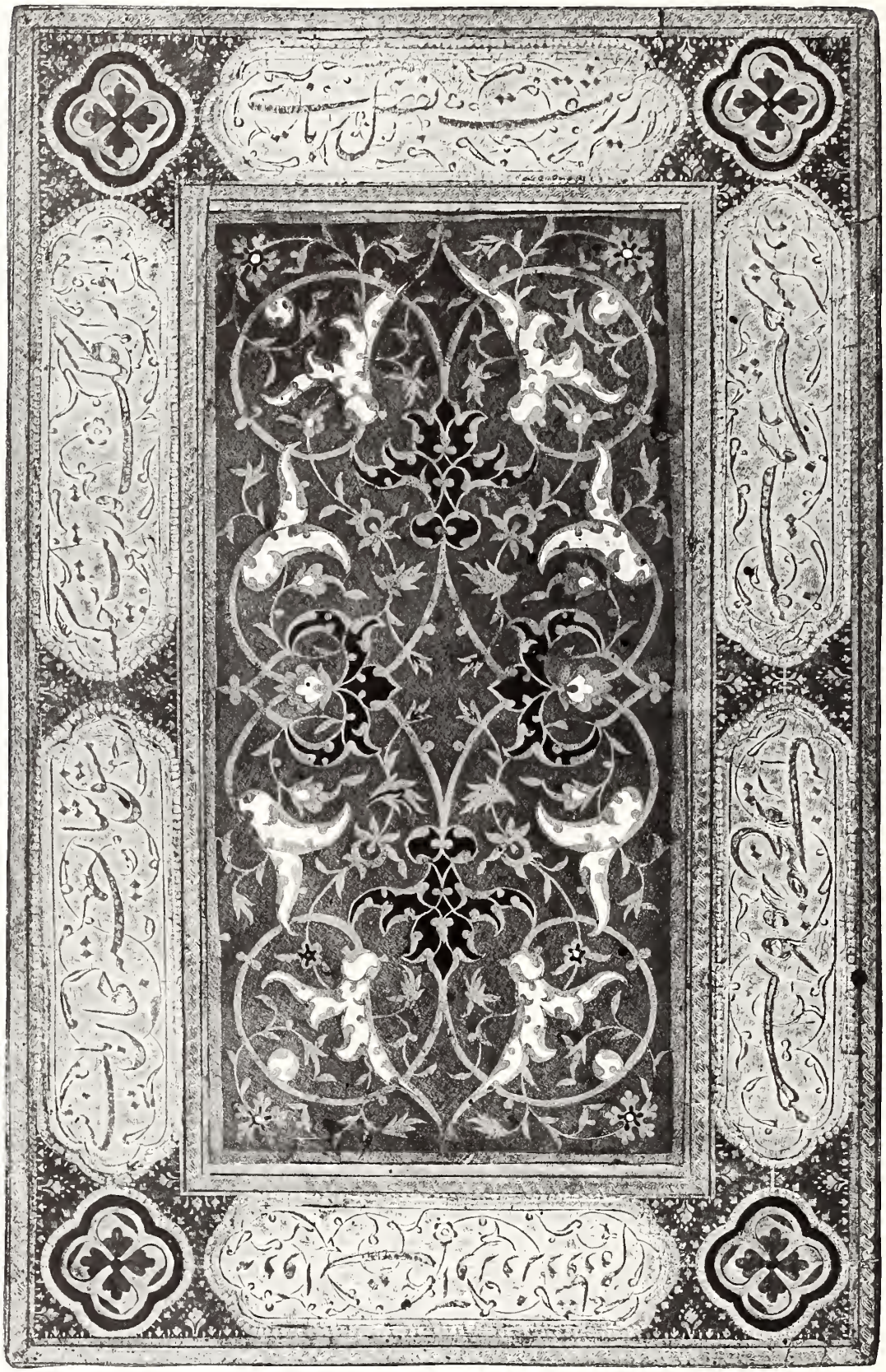


473 (upper and lower covers)

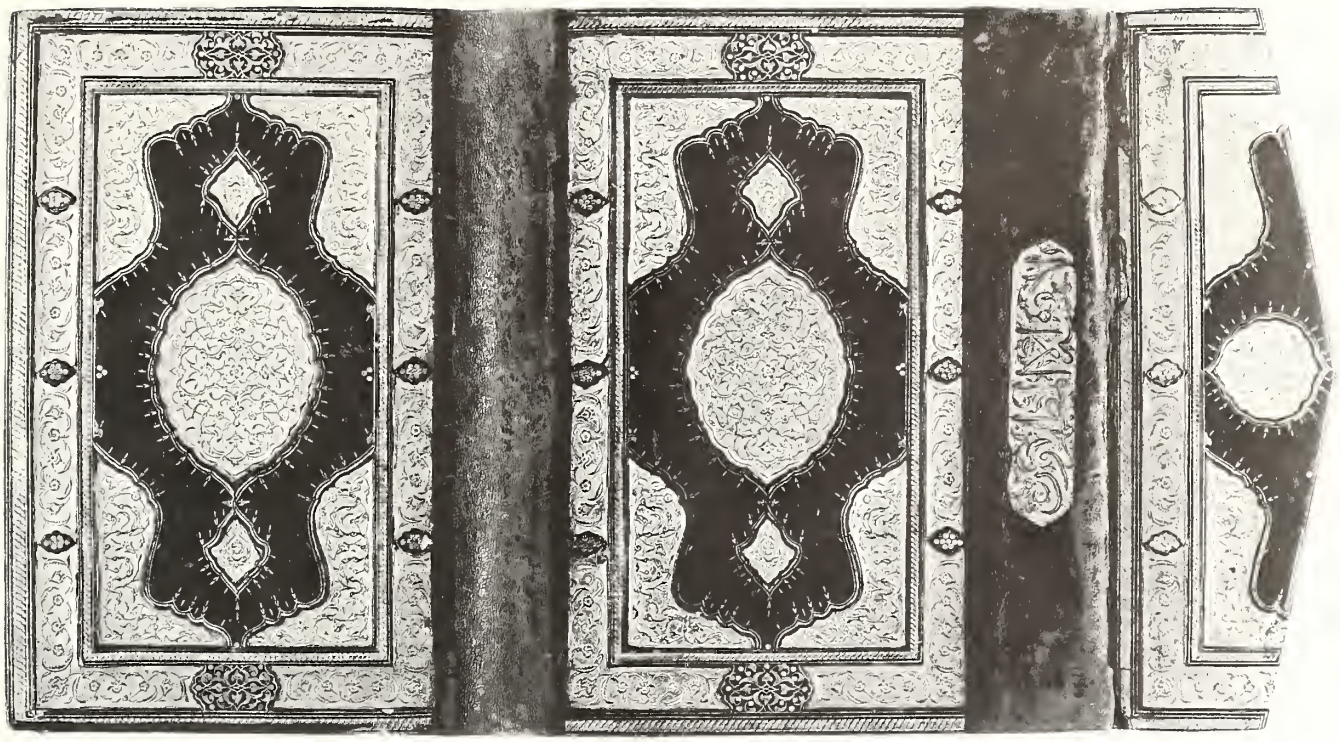
473 *Upper and Lower Covers and Fore-Edge Flap of a Bookbinding*

Iran, early 17th century
Leather over paper pasteboards with gold block-stamping; doublures of gold-painted filigree over blue and green paper ground
28.0 x 18.7 cm
S86.0015

PROVENANCE
Georges Demotte, November 19, 1910



474



475

474 *Doublure of a Bookbinding[?]*

Iran, 17th century
Leather filigree over multicolored paper ground
25.8 x 16.6 cm
S86.0013
Reproduced in color, plate 75, *A Jeweler's Eye*

PROVENANCE
M. H. Sevadjian, April 13, 1932

PUBLISHED
Sevadjian, no. 82, p. 22, pl. XIII

COMMENTS
The six couplets around the edge of the binding can be translated as follows:

Ink was brought from the soot of the night,
Paper from the luminous morning.
The seven globes of the universe turn at the foot of your calligraphy by divine grace.
O Lord, what can the pen of your might do?
Calligraphy worthy of sovereignty.

475 *Upper and Lower Covers, Fore-Edge Flap, and Envelope Flap of a Bookbinding*

Turkey, 17th century
Leather over paper pasteboards; gold block-stamping with touches of gold paint; gold-painted leather doublures
22.0 x 40.6 cm
S86.0016

INSCRIPTIONS
(back of four-edge flap) Only the pure may touch it.
(doublure) Numero 4

PROVENANCE
Gaston Migeon, March 20, 1931

PUBLISHED
Migeon, no. 345, p. 59



477

476 *Upper and Lower Covers and Fore-Edge Flap of a Bookbinding*

Iran, 17th century
Leather over paper pasteboards with gold block-stamping; gold-painted block-stamped doublures with gold-painted filigree over multicolored paper ground
23.4 x 31.6 cm
S86.0018

PROVENANCE
Gaston Migeon

477 *Cover of a Bookbinding*

Iran (Isfahan?), 17th century
Papier-mâché with lacquer painting
25.3 x 14.0 cm
S86.0022

PROVENANCE
M. H. Sevadjian, April 13, 1932

PUBLISHED
Sevadjian, no. 79, p. 22, pl. XIII

478 *Upper and Lower Covers, Fore-Edge Flap, and Envelope Flap of a Bookbinding*

Turkey, 17th century
Leather over paper pasteboards with gold block-stamping; gold-painted and tooled doublures
17.3 x 10.5 cm
S86.0478

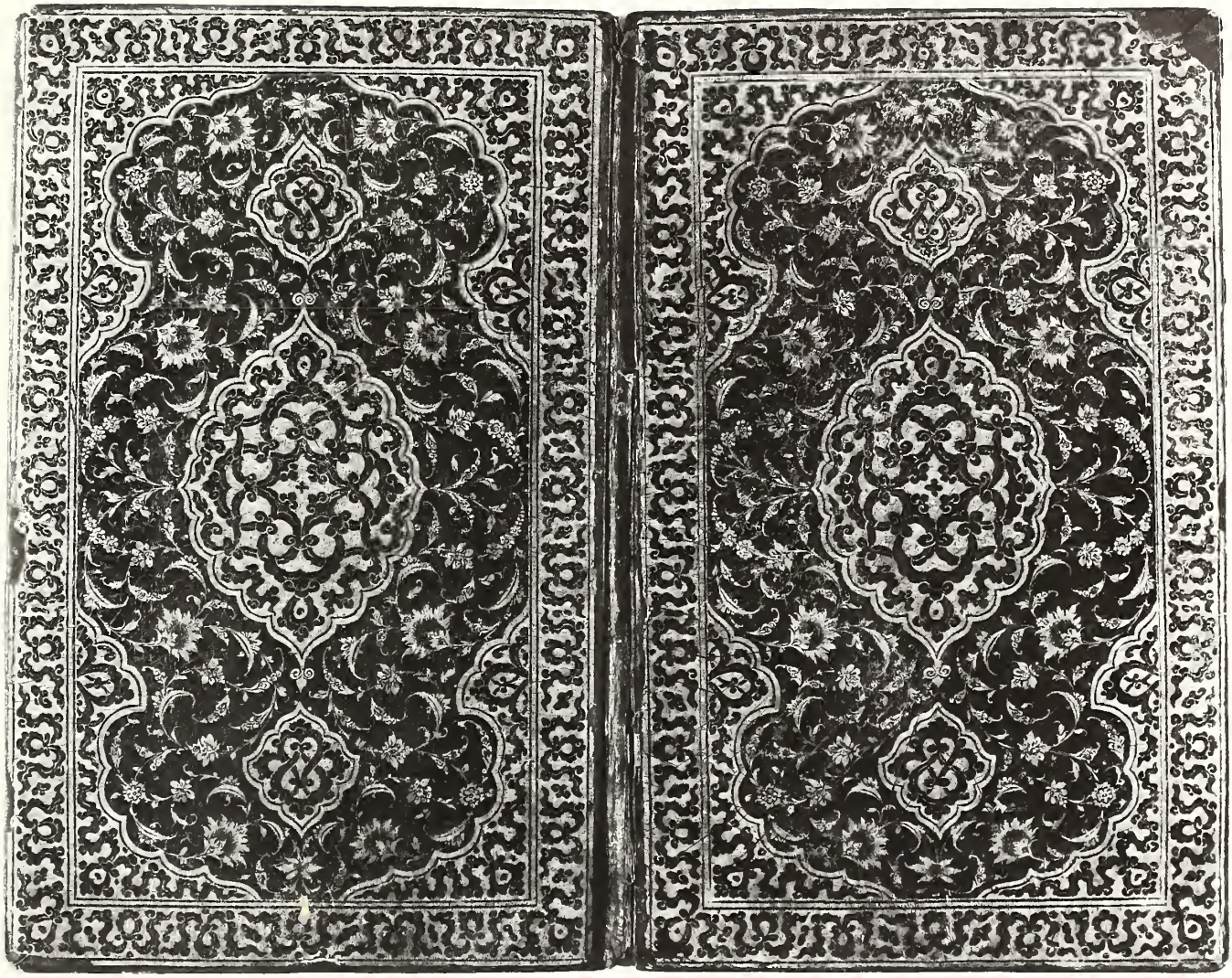
479 *Upper and Lower Covers, Fore-Edge Flap, and Envelope Flap of a Bookbinding*

Iran, 17th century(?)
Leather over paper pasteboards with block-stamping and gold paint; restored doublures
23.8 x 42.8 cm
S86.0020

PROVENANCE
Gaston Migeon

480 *Upper and Lower Covers and Fore-Edge Flap of a Bookbinding*

Iran(?), 18th century
Exterior covers of papier-mâché with lacquer painting; leather doublures
24.6 x 31.4 cm
S86.0024



480 (upper and lower covers)

481 *Upper and Lower Covers, Fore-Edge Flap, and Envelope Flap of a Bookbinding*

Turkey, 18th century
Leather over paper pasteboards with gold block-stamping and gold paint; gold-painted leather doublures
17.8 x 32.1 cm
S86.0017

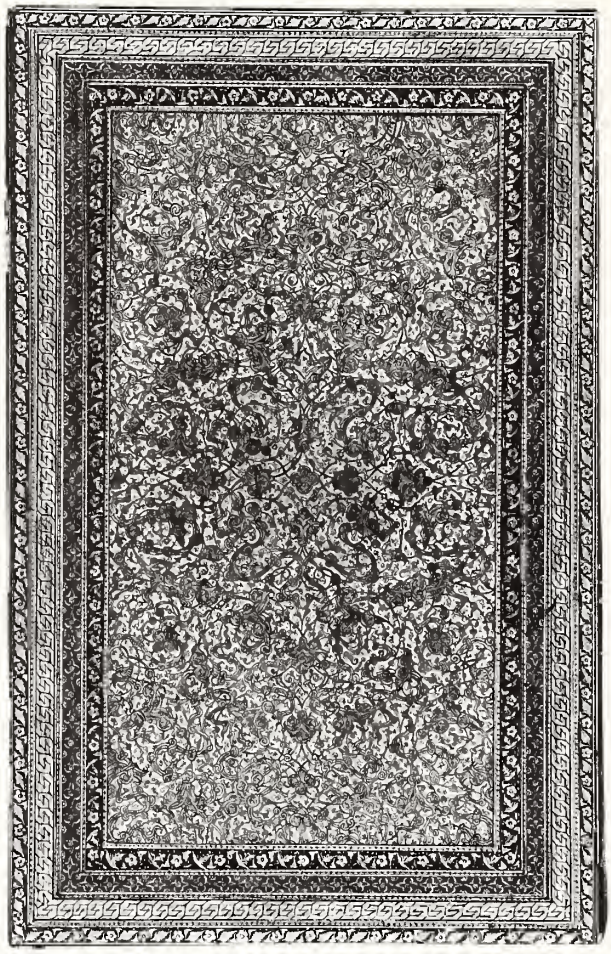
482 *Upper and Lower Covers and Fore-Edge Flap of a Bookbinding*

Turkey, 18th century
Leather over paper pasteboards with gold block-stamping; leather doublures
17.1 x 10.5 cm
S86.0479

PROVENANCE
Georges Demotte, November 19, 1910



482 (doublure)



483

483 *Cover of a Bookbinding*

India (Kashmir), 18th century(?)
Papier-mâché with lacquer painting
24.1 x 15.4 cm
S86.0477

COMMENTS
The finely worked arabesques on this cover are derived from contemporary Iranian work. An almost identical cover from India is in the Victoria and Albert Museum, London.[1]

NOTE
1. Nos. 921 and 921A–1869. Reproduced in Haldane 1983, no. 167, p. 179.

484 *Cover of a Bookbinding[?]*

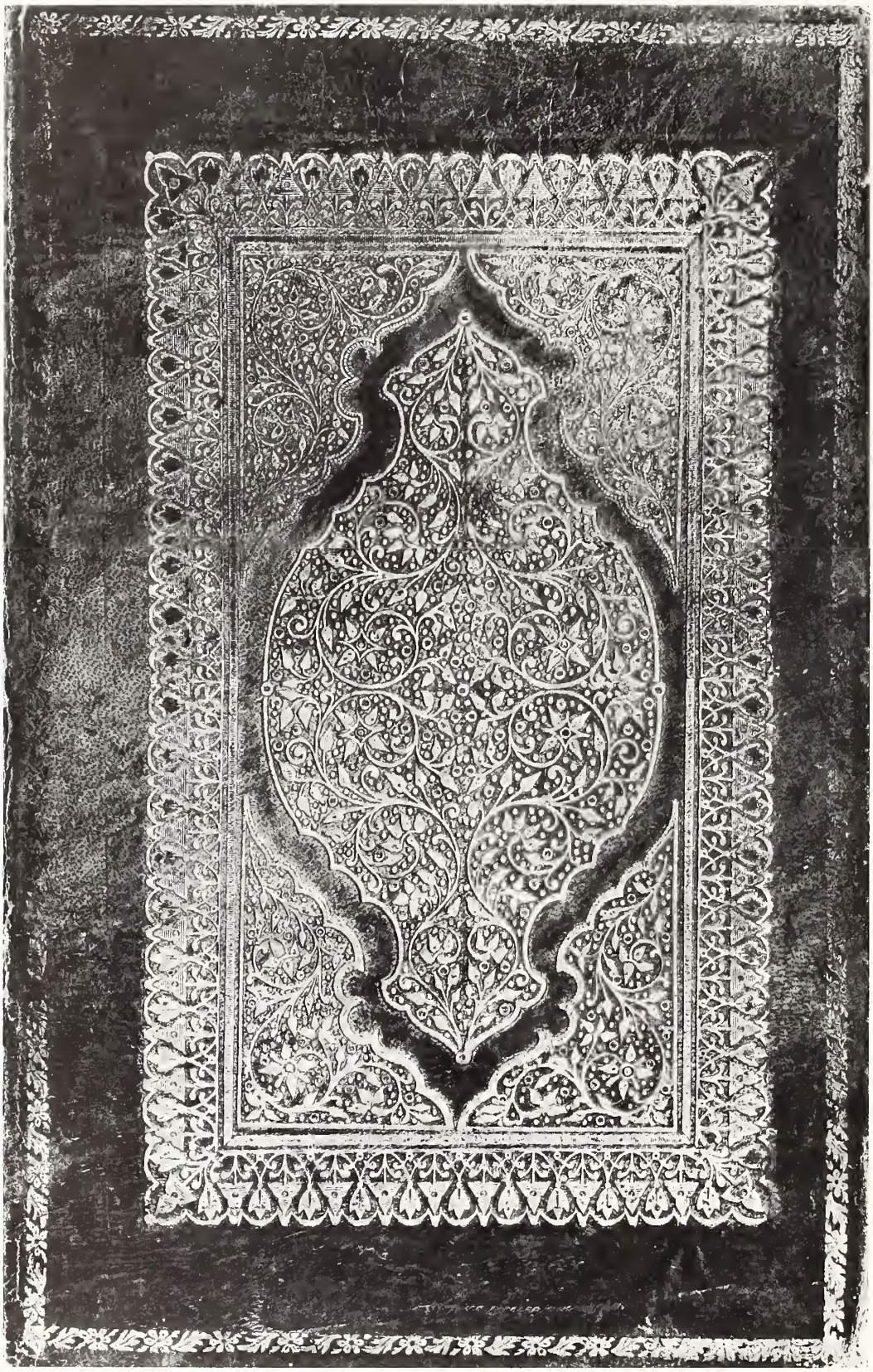
Made by Ali Üsküdari
Turkey, A.H. 1160 (A.D. 1747–48)
Cloth with lacquer painting
26.2 x 13.4 cm
S86.0023
Reproduced in color, plate 76, *A Jeweler's Eye*

INSCRIPTION
Decorated by Ali Üsküdari

PROVENANCE
Charles Vignier



484



486 (lower cover)



487

485 *Upper and Lower Covers of a Bookbinding*

Made by Mir Muhammad Sahhaf
Iran, A.H. 1167 (A.D. 1753–54)
Leather with block-stamping and touches of gold paint
28.8 x 38.2 cm
S86.0021

INSCRIPTION
(above and below central cartouche) Mulla Mir Muhammad Sahhaf [the binder] [Sayfullah] [A.H.] 1167 [A.D. 1753–54]

PROVENANCE
R. M. Reifstahl, November 26, 1912

486 *Upper and Lower Covers, Fore-Edge Flap, and Envelope Flap of a Bookbinding*

Turkey, late 18th-early 19th century
Leather over card with gold block-stamping
23.3 x 14.8 cm
S86.0019.001-.002

PROVENANCE
Gaston Migeon

COMMENTS
The block-stamped decoration of this binding is almost identical to that of another binding in the Victoria and Albert Museum, London, and may have been made from the same stamp.[1]

NOTE
1. No. 389–1898. Reproduced in Haldane 1983, no. 150.

487 *Upper and Lower Covers of a Bookbinding*

Iran, 19th century
Papier-mâché with lacquer painting; remounted on board; cloth doublures
26.3 x 20.8 cm
S86.0475-.0476

488 *Upper and Lower Covers of a Bookbinding*

Iran, 19th century
Papier-mâché with lacquer painting
8.0 x 5.0 cm
S86.0480.001-.002



489 (lower cover)



490 (doublure)

489 *Upper and Lower Covers, Fore-Edge Flap, and Envelope Flap of a Bookbinding*

Iran, 19th century(?)
Papier-mâché with lacquer painting; gold-painted leather doublures
24.8 x 46.5 cm
S86.0473

COMMENTS
Although the drawing on the covers of this binding closely resembles painting of the mid-sixteenth century, the awkwardly shaped figures and simply rendered faces are typical of nineteenth-century copies of Safavid work. The inscription around the edge of the binding consists of numerous couplets of poetry.

490 *Upper and Lower Covers of a Bookbinding*

Iran, 19th century(?)
Leather over paper pasteboards with gold block-stamping; doublures with lacquer painting
19.5 x 11.5 cm
S86.0474.001-.002

491 *Upper and Lower Covers of a Bookbinding*

Iran, A.H. Dhi Qada 1300 (A.D. October 1883)
Papier-mâché with lacquer painting and photographs
30.0 x 20.3 cm
S86.0481.001-.002

INSCRIPTIONS
(upper, interior) I made every effort until from every region I found the true calligraphy of the great master of this album.

(lower, interior) May he who does not cherish it and gives it to the unworthy suffer the curse of God.

The poor Mushir al-Saltana Shams Ahmad b. Mahmud Ali Nuri. May God forgive him. [A.H.] Dhi Qada 1300 [A.D. October 1883]. I beseech prayers from the viewers.



491 (cover)

APPENDIXES

Appendix 1

Authors/Manuscripts

Author/Manuscript	Checklist Number
al-Andalusi, Iyad b. Musa al-Yahsaba	
Kitab al-shifa bi-ta'rif huquq al-mustafa fi'l-hadith	52
Arifi	
Halnama	53
Asadi, Abu-Mansur Ali b. Ahmad	
Garshaspnama	54–55
Assar, Shamsuddin Muhammad	
Mihr u Mushtari	56–58
Awhadi Kirmani, Awhaduddin	
Diwan	59
Babur, Zahiruddin Muhammad	
Baburnama	60–62
Beghami, Shaykh Mawlana Hajji Muhammad b. Shaykh Mawlana Ali	
Darabnama	63
Dioscorides, Pedanius	
Materia medica	64–65
Firdawsi, Abu'l-Qasim	
Shahnama	66–159
Hafiz, Shamsuddin Muhammad	
Diwan	160–64
Hafiz-i Abru, Abdullah b. Lutfullah b. Rashid al-Bihdandi	
Majma' al-tawarikh	165–66
Haydar, Mawlana	
Makhzan al-asrar	167
Isma'il, Shah (also known as Khata'i)	
Diwan	168
Ja'far al-Sadiq	
Falnama	169–73

Author/Manuscript	Checklist Number
Jami, Mawlana Nuruddin Abdul-Rahman	
Diwan	174
Lawa'ih	175
Salman u Absal	176
Silsilat al-dhahab	177
Tuhfat al-ahrar	178–82
Yusuf u Zulaykha	183–90
al-Jazari, Badi'uzzaman b. al-Razzaz	
Kitab fi ma'rifat al-hiyal al-handasiyya	191
Khata'i. See Isma'il, Shah.	
Khusraw Dihlawi, Amir Abu'l-Hasan Yaminuddin	
Khamsa	192–208
Khwaju. See Kirmani, Kamaluddin Abu'l-Ata Mahmud Murshidi.	
Khwandamir, Ghiyathuddin b. Humamuddin Muhammad	
Habib al-siyar	209–11
Khwandshah, Muhammad b. (known as Mirkhwand)	
Rawdat al-safa fi sirat al-anbiya wa'l-muluk wa'l-khulafa	212–34
Kirmani, Kamaluddin Abu'l-Ata Mahmud Murshidi (Khwaju)	
Khamsa	235
Mirkhwand. See Khwandshah, Muhammad b.	
Nizami, Ilyas b. Yusuf	
Khamsa	236–74
al-Qazwini (Zakariya b. Muhammad)	
Aja'ib al-makhluqat wa-ghara'ib al-mawjudat	275–76

Author/Manuscript	Checklist Number
Rumi, Jalaluddin	
Mathnawi	277
Sa'di, Abu-Abdullah Mushrifuddin b. Muslih	
Bustan	278–80
Kulliyyat	281–82
Salman Sawaji, Jamaluddin	
Jamshid u Khurshid	283
Suhayli, Amir Shaykhum, Nizamuddin Shaykh-Ahmad	
Diwan	284
Yazdi, Mawlana Sharafuddin Ali	
Zafarnama	285–86

Appendix 2

Artists

Artist	Checklist Number
Abid	336
Abdul-Aziz	173
Abdullah	351
Abdul-Shakur	283
Ali Asghar	413
Ali Üsküdari (binder)	484
Aqa Mirak	173, 216, 349, 411
Aqa Riza. See Riza Abbasi.	
Artist C of the "Houghton" *Shahnama*	168
Bichitr	337
Bihzad	411
Bishan Das	380
Farrukh Beg	60–62
Mahmud Mudhahhib	180
Mihr Chand	391
Mihr Shaykh	379
Mir Musawwir Yazdi	209
Muhammad Ali	161
Muhammadi	353, 357
Muhammad Murad Samarqandi	362 (borders)
Muhammad Qasim	356
Muhammad Sahhaf, Mir (binder)	485
Muhammad-Sharif Musawwir	362
Muhammad Yusuf	159, 375
Muhammad-Zaman Beg (binder)	209
Mu'in Musawwir	378
Mulla Kabuli Munajjid (binder)	210
Payag	333
Riza Abbasi	356–57, 359, 365, 370–72, 414
Sadiqi Beg	209, 356–57
Sayyid-Ali, Mir	350, 412
Shaykhzada	179
Siyawush Beg	205, 209, 411
Talib	272
Ustad Hajji	393

Appendix 3

Calligraphers

Calligrapher	Checklist Number
Abdul-Khaliq	436
Abdullah b. al-Fadl	64–65
Ahmad al-Husayni al-Mashhadi	435
Ali. See Mir-Ali.	
Ali al-Husayni. See Mir-Ali.	
Ali Kashmiri	440
Baba Mirak al-Katib al-Tashkandi	181
al-Daylami, Malik	451
Diya'uddin Muhammad al-Akrami	209
Hafiz al-Qur'an	36
al-Hamdi, Sayyid-Ali. See Hafiz al-Qur'an.	
al-Harawi, Ala'uddin Muhammad	199
Hasan b. Muhammad b. Ali b. Husayni. See Mawsili.	
Husayn al-Husayni, Mir	436, 441
Imad al-Hasani	345, 455–56
Inayatullah al-Katib al-Shirazi	212–31
Isma'il b. Ibrahim al-Astarabadi	177
Khalil, Mir	442
Mawsili	74–85
Mir-Ali	56, 167, 175, 278, 340–43, 365, 437, 439
Mir-Ali al-Katib. See Mir-Ali.	
Mir-Ali al-Sultani. See Mir-Ali.	
Mir-Ali al-Tabrizi	455
Muhammad Dara-Shikoh	345
Muhammad b. Ahmad al-Izmiri	191
Muhammad Amin al-Ansari Muhammad Ja'far	63
Muhammad, Hajji	457
Muhammad b. Hamdan al-Adhru'i al-Shafi'i	52
Muhammad Hashim	32–33
Muhammad-Husayn al-Tabrizi	443
Muhammad Qasim	397
Muhammad Qasim al-Husayni	436
Muhammad Qasim b. Shadishah	447
Muhammad al-Qiwam al-Katib al-Shirazi	118, 160
Muhammad Salih al-Katib	53
Muhammad-Zaman al-Tabrizi	453
Na'imuddin Ahmad b. Mun'imuddin Muhammad al-Awhadi al-Husayni	112
Naqshi	444
Qasim Ali al-Katib. See Qasim Ali Shirazi.	
Qasim Ali Shirazi	303–4
Salik b. Sa'id	104–10
Shah Husayn	59
Shah-Mahmud	434–35
Shaykh-Muhammad b. Shaykh Kamal Sabzavari	435
"Siraj" al-Husayni al-Sultani (Ya'qub b. Hasan)	285–86
Sultan-Ali	433
Sultan-Ali b. Muhammad al-Mashhadi	277, 284, 356
Sultan-Ali Qa'ini	5
Sultan-Mahmud	449
Sultan-Mahmud al-Katib	434
Sultan-Muhammad Nur al-Katib	179
Sultan-Muhammad Nur	434
Ya'qub b. Hasan. See "Siraj" al-Husayni al-Sultani.	

Appendix 4

Patrons

Patron	Checklist Number
Adilshah, Ibrahim II	367
Akbar, Jalaluddin	38–40, 60–62
Ali, Asafjah Mawlana	159
Ali b. Lutfullah b. al-Sadiq al-Husayni	236
Aytmish al-Bajasi, Amir	6
Baghdadshah Khatun	5
Bahram Mirza, Abu'l-Fath	200–201
Barsbay, al-Ashraf Sayfuddin (*A Book of Confessions*)	34
Baysunghur	287–88
Durmish Khan	175
Ghiyathuddin b. Humamuddin Muhammad b. Rashiduddin	66–73
Husayn Khan Shamlu	59
Ibrahim-Sultan	285–86
Impey, Sir Elijah	346–48, 416
Inal, al-Malik al-Ashraf (*Kawakib al-durriya fi madh khayr al-bariyya*)	34
Isma'il, Shah	168
Jahangir, Nuruddin	329, 366
Mirza Abu-Talib	209
Mirza Muhammad Ali-Naqi	249
Nasruddin Muhammad, Amir	191
Qaytbay, al-Malik al-Ashraf b. Abu'l-Nasr	35
Qiwamuddawla wa'l-Din Hasan	74–85
Shahjahan	330–44
Shahrukh	165–66
Sultan-Ali Mirza	104–10
Sultan-Husayn	177

Appendix 5

Dates/Geographical Regions

EGYPT

14th Century
checklist numbers 3–4, 6, 191, 461–70

15th Century
nos. 34–35, 52, 192–98, 464–70

INDIA

15th Century
nos. 91–93, 100–103, 192–98

16th Century
nos. 38–40, 60–62, 405, 434, 440

17th Century
nos. 158, 318, 320, 329–39, 366–67, 373, 377, 379–81, 384, 406–7, 415, 455

18th Century
nos. 42–46, 346–48, 385–92, 408, 416–17, 419–24, 483

19th Century
nos. 47, 164, 394, 409, 425, 427–30

20th Century
nos. 395–404, 431–32

IRAN

11th Century
nos. 1–2

14th Century
nos. 5, 66–73

15th Century
nos. 48–50, 86–90, 95–99, 101, 236–42, 284, 289–91, 471

16th Century
nos. 7–12, 53, 111, 116, 118, 123–48, 174, 176, 178, 183–86, 202–3, 243–48, 292–95, 340, 352–53, 433–39, 441–43, 445–50, 471–72

17th Century
nos. 51, 63, 159, 182, 232–34, 273–74, 283, 321, 341–44, 448–54, 456, 473–74, 476, 479

18th Century
nos. 32–33, 322, 345, 457, 480, 485

19th Century
nos. 162–63, 293–94, 393, 426, 459–60, 487–91

Astarabad
16th Century
nos. 204, 255–56

Balkh
16th Century
no. 199

Bukhara
16th Century
nos. 179–81, 351, 410

17th Century
no. 362

Gilan
15th Century
nos. 104–10

Herat
15th Century
nos. 165–66, 277, 287–88

16th Century
nos. 175, 278

17th Century
nos. 59, 152–57, 269–71, 319, 369

Isfahan
16th Century
nos. 122, 249, 316–17, 357, 359, 413

17th Century
nos. 151, 161, 267–68, 272, 323–28, 363–65, 368, 370–72, 374–76, 378, 382–83, 414, 477

Khurasan
16th Century
nos. 167, 189–90, 261–64, 315, 354

17th Century
no. 361

Qazwin
16th Century
nos. 57, 119-21, 149–50, 169–73, 187, 205–11, 266, 275–76, 306–7, 310–13, 355–56, 358

Shiraz
14th Century
nos. 74–85
15th Century
nos. 94, 235, 285–86
16th Century
nos. 54–56, 58, 112–15, 117, 160, 188, 212–31, 251–54, 257–60, 265, 279–82, 296–305, 308–9, 314

Tabriz
16th Century
nos. 168–73, 177, 200–201, 250, 349–50, 411–12

IRAQ
13th Century
nos. 64–65

SYRIA
14th Century
nos. 461–62, 464–70
15th Century
nos. 464–70

TURKEY
16th Century
nos. 13–31, 118, 188, 444
17th Century
nos. 360, 475, 478
18th Century
nos. 36–37, 41, 418, 481–82, 484, 486
19th Century
no. 486

Appendix 6

Seals

The following checklist entries contain illegible or indecipherable seals: numbers 5, 41, 52, 56, 63, 80, 159, 179–81, 209, 212, 232, 249, 257, 278, and 282. Legible seals are shown below by checklist number.

35



The poor Muhammad Qurd [Khurd?] Abdullah [A.H.] 996 [A.D. 1587–88]



This our Book pronounceth against you with truth. [From Sura XLV:29] [smudged *tughra*]

127



"Confide my cause unto God" [from Sura XL:44], Khusraw.

159



. . . Fath-Ali

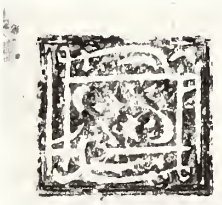


The trusting, the hopeful



Seal [of] Fath-Ali, 1[?]56

160



Al-Mahdi is he whom you guide. [Repeated]



Hope for forgiveness on the day when you strike down mortals, the servant [*abd*] add to his name al-Ghaffar [Abdul-Ghaffar].

167



His slave Muhammad b. Muhammad Rida Mahdi

181



From the God of both worlds, gift of Mustafa Harawi [A.H.] 1180 [A.D. 1766–67]



From the God of both worlds, gift of Mustafa Harawi . . .

187



O Abu'l-Hasan, help me.

200



Amir Nizam [A.H.] 1302 [A.D. 1884–85]

204

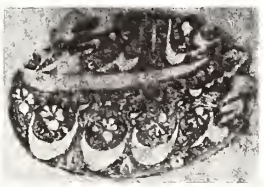


Ali Muhammad



Muhammad Ali Abdul-Baqi al-Husayni

205



Muhammad Husayn b. Ghiyathuddin Muhammad



The sinful slave Muhammad Husayn



His hopeful slave Nuqli Mammad[?] 34
Say: He is God,
the One!
God, the eternally
Besought of all!
He begetteth not nor
was begotten
And there is none
comparable unto Him.
[From Sura CXII:1–4]

209



By the order of the library of Rustam Sultan Husayn [b.] Bahram, by your mercy forgive [or bestow] all, the friend of God [A.H.] 1028 [A.D. 1618–19].



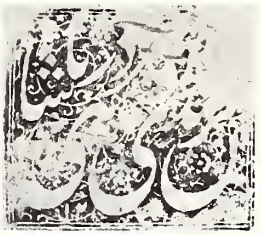
. . . Ibrahim . . .



Mahmud [A.H.] 1115 [A.D. 1703–04]



Sayyid Murtada al-Husayni



Devotee of the royal court [*murid-i darbar-i padishahi*] 12 . . .

210



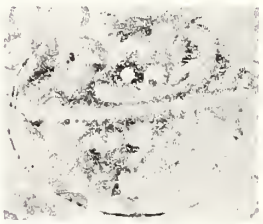
Shahsavar [A.H.] 1267 [A.D. 1850–51]



The veil was uncovered from truth for Yusuf by God [truth]. In this way Ahmad [Muhammad] was given to us by the creator.



The veil was uncovered from truth for Yusuf by God [truth]. In this way Ahmad [Muhammad] was given to us by the creator. [A.H.] 1204 [A.D. 1789–90].



Seal of Lutf-Ali . . . and Bihzad

232



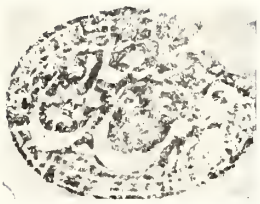
Abdul-Wahhab al-Musawi. Will not God defend his slave? [From Sura XXXIX:36]

236



Muhammad al-Faydi . . .

237



His slave Muhibb-Ali

249



Muhammad Ashraf . . . has hope for cure.



His slave, the hopeful Gayumarth



Abdul-Rahim. I confide my cause unto God. [From Sura XL:44]



Abdul-Rahim. I confide my cause unto God. [From Sura XL:44] [A.H.] 1250 [A.D. 1834–35].

260



God loveth the beneficent.



God loveth the beneficent. [A.H.] 1183 [A.D. 1769–70]



God loseth not the wages of the good. [From Sura IX:120] [A.H. 116?]

277



Al-Mahdi is he whom you guide. [A.H.] 1260 [A.D. 1844–45]

282



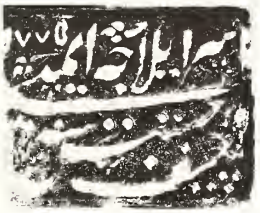
. . . Muhammad [A.H.] 1153 [A.D. 1740–41]

346



Sir Elijah Impey 1777 . . . year 16 . . .

347



Sir Elijah Impey, dated 1775

348



Sir Elijah Impey, dated 1775

356



Abbas, slave of the King of Holiness

365



Abbas, slave of the King of Holiness

411



O Lord of the Age, 45 [Ya Sahib al-zaman]

416



Sir Elijah Impey . . .

Appendix 7

Chart of Recent Provenance

Susan Nemazee

The Chart of Recent Provenance traces the provenance of items in the Vever Collection from the time of their appearance in European collections during the late nineteenth and early twentieth centuries. For the purposes of this study, no attempt has been made to ascertain earlier provenance.

A number of different sources were used to determine recent provenance. These include Vever's ledger for acquisitions covering the years 1894 and 1907–17 (see *A Jeweler's Eye*, Appendix 2); Vever's notations on the flyleaves of items in the collection; a detailed appraisal of the collection prepared in 1948 by Mlle M. A. Densmore; and a variety of publications. The publications cited appear in abbreviated form (for full citations, see Key to Shortened References, p. 441) and include all known references to and illustrations of items in the collection. They fall into three categories: standard texts published in the early twentieth century (e.g., F. R. Martin's *Miniature Painting and Painters of Persia, India, and Turkey*, shown in the chart as Martin 1912); catalogues of contemporary exhibitions (e.g., *Catalogus: Tentoonstelling van Islamische Kunst*, shown in the chart as *Tentoonstelling*); and catalogues of contemporary sales from which Vever made purchases (e.g., *Collection de M. H. Sevadjian*, shown in the chart as *Sevadjian*).

Under "Provenance," first names of dealers and collectors are given when known. It has been impossible to corroborate every attribution. Densmore in particular makes reference to sales (such as the Moussa sale of 1922, the Meyer-Riefstahl sale of 1923, and various unidentified sales) for which publications were not accessible for this study. Also, although Vever sometimes inserted clippings from sales catalogues behind the matting of paintings, he often omitted the name and date of the sale.

Accession Number	Provenance	Published	Exhibited
s86.0002.001–.002		*Tentoonstelling*, no. 41, p. 23	The Hague, 1927, no. 41
s86.0007		*Tentoonstelling*, no. 40, p. 23	The Hague, 1927, no. 40
s86.0008	R. M. Riefstahl		
s86.0009	R. M. Riefstahl	*Tentoonstelling*, no. 42, p. 23	The Hague, 1927, no. 42
s86.0010	R. M. Riefstahl		
s86.0011	R. M. Riefstahl		
s86.0012	Georges Tabbagh, February 9, 1914	*Exhibition*, no. 127q, p. 84	London, 1931, no. 127q
s86.0013	M. H. Sevadjian, April 13, 1932	*Sevadjian*, no. 82, p. 22, pl. XIII	
s86.0014.001–.002	Indjoudjian		
s86.0015	Georges Demotte, November 19, 1910		

Accession Number	Provenance	Published	Exhibited
986.0016	Gaston Migeon, March 20, 1931	*Migeon*, no. 345, p. 59	
986.0018	Gaston Migeon		
986.0019.001–.002	Gaston Migeon		
986.0020	Gaston Migeon		
986.0021	R. M. Riefstahl, November 26, 1912		
986.0022	M. H. Sevadjian, April 13, 1932	*Sevadjian*, no. 79, p. 22, pl. XIII	
986.0023	Charles Vignier		
986.0025	Unidentified sale, Ader, 1934, no. 17		
986.0026	Indjoudjian, December 19, 1932	*Indjoudjian*, no. 135	
986.0027	Indjoudjian, December 19, 1932	*Indjoudjian*, no. 130	
986.0028	Georges Demotte, October 9, 1910	M&V, vol. 2, no. 261, pl. CLXXX	Paris, 1912, no. 261
986.0029	Charles Vignier, September 12, 1912	*Tentoonstelling*, no. 3, p. 21 M&V, vol. 1, no. 23, pl. XXIII	The Hague, 1927, no. 3 Paris, 1912, no. 23
986.0030	Georges Demotte, October 9, 1910	*Tentoonstelling*, no. 2, p. 21 M&V, vol. 1, no. 24, pl. XXIV	The Hague, 1927, no. 2 Paris, 1912, no. 24
986.0033	Georges Demotte, July 23, 1913	BWG, no. 52, p. 72, pl. LI a *Exhibition*, no. 539d, p. 256	London, 1931, no. 539d
986.0034	R. M. Riefstahl, April 1923 F. R. Martin, 1912	BWG, no. 57, pp. 72–73, pls. LIII a&b *Exhibition*, no. 539b, p. 256 Riefstahl sale catalogue, April 1923, no. 128 Martin 1912, vol. 2, pl. 243	London, 1931, no. 539b
986.0035		BWG, no. 185, p. 141 *Exhibition*, no. 144m, p. 97 Grousset 1931, vol. 1, fig. 273, p. 361	London, 1931, no. 144m
986.0036	Arsène Aftandil, June 22, 1912	Corbin et al. 1938, no. 64, p. 162 BWG, no. 107, p. 123, pl. LXXXI a *Exhibition*, no. 718b, p. 292 M&V, vol. 1, no. 98, pl. LXXVIII	Paris, 1938, no. 64 London, 1931, no. 718b Paris, 1912, no. 98
986.0037	R. M. Riefstahl, April 1923 Walter Schulz	BWG, no. 135, p. 131 *Exhibition*, no. 718e, p. 292 Riefstahl sale catalogue, April 1923, no. 130 Schulz 1914, vol. 2, pls. 76–78 M&V, vol. 1, no. 90, pl. LXXI	London, 1931, no. 718e Paris, 1912, no. 90
986.0038		*Exhibition*, no. 120g, p. 79	London, 1931, no. 120g
986.0039	Homberg père	BWG, no. 128, p. 129 *Exhibition*, no. 544c, p. 262 Migeon et al. 1903, no. 817, p. 103	London, 1931, no. 544c Paris, 1903, no. 817
986.0040	Tony Smet, 1912	BWG, no. 112, p. 125, pl. LXXVIII a *Exhibition*, no. 724f, p. 298 Grousset 1931, vol. 1, fig. 275, p. 363 M&V, vol. 1, no. 89, pl. LXX	London, 1931, no. 724f Paris, 1912, no. 89

Accession Number	Provenance	Published	Exhibited
s86.0041	Coutenceau, 1899 Comte de Gobineau, 1881	BWG, no. 296, p. 169 *Exhibition*, no. 725a, p. 299 Migeon et al. 1903, no. 828, p. 105 Migeon 1903, p. 30 Coutenceau sale catalogue, 1899, no. 12	London, 1931, no. 725a Paris, 1903, no. 828
s86.0043	R. M. Riefstahl, April 1923	Grousset 1931, vol. 1, fig. 258, p. 337 Riefstahl sale catalogue, April 1923, no. 30	
s86.0044	Octave Homberg		
s86.0046	Octave Homberg, June 1931	Corbin et al. 1938, no. 69, p. 163 *Homberg*, no. 88, p. 47, pl. XXXIX	Paris, 1938, no. 69
s86.0047	Octave Homberg, June 1931	A. Welch 1976, pp. 28–30, 85, figs. 4, 17 *Homberg*, no. 92, p. 48, pls. XL–XLI	
s86.0049	Octave Homberg, June 1931	*Homberg*, no. 91, p. 48	
s86.0051	Octave Homberg, June 1931	*Homberg*, no. 90, p. 48	
s86.0052		Migeon et al. 1903, no. 821, p. 104	Paris, 1903, no. 821
s86.0053	Emile Tabbagh, May 1935 Octave Homberg, June 1931	*Tabbagh*, no. 135, p. 21 *Homberg*, no. 89, p. 47, pl. XLII	
s86.0054	Reza Khan Monif, April 9, 1908	BWG, no. 102, p. 103 *Exhibition*, no. 545a, p. 262	London, 1931, no. 545a
s86.0056		Migeon et al. 1903, no. 818, p. 103	Paris, 1903, no. 818
s86.0057	Octave Homberg, June 1931	*Homberg*, no. 87, p. 46, pl. XL	
s86.0059	Unidentified sale, Hôtel Drouot, November 24, 1908	Unidentified Hôtel Drouot sale catalogue, November 24, 1908, no. 18, illustrated	
s86.0061		M&V, vol. 1, nos. 82–83, pl. LXVI Martin 1912, vol. 2, pl. 62	Paris, 1912, nos. 82–83
s86.0064		*Tentoonstelling*, no. 1, p. 21	The Hague, 1927, no. 1
s86.0065		*Tentoonstelling*, no. 1, p. 21	
s86.0070	Mme la Comtesse de Béarn, 1912	*Tentoonstelling*, no. 31, p. 23 M&V, vol. 1, no. 37, pl. XXXVII	The Hague, 1927, no. 31 Paris, 1912, no. 37
s86.0072.001	Claude Anet, October 19, 1911	M&V, vol. 1, no. 26, pl. XXVI	Paris, 1912, no. 26
s86.0072.002	Claude Anet, October 19, 1911		
s86.0073.001	Georges Demotte, August 1, 1910	M&V, vol. 1, no. 18, pl. XVIII d'Allemagne 1911a, vol. 4, p. 320	Paris, 1912, no. 18
s86.0073.002	Georges Demotte, August 1, 1910		
s86.0074.001 s86.0074.002	Georges Demotte, August 1, 1910		

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s86.0077.001	Georges Demotte, August 1, 1910		
s86.0077.002	Georges Demotte, August 1, 1910		
s86.0082		M&V, vol. 1, no. 32, pl. XXXII d'Allemagne 1911a, vol. 2, p. 166 d'Allemagne 1911b	Paris, 1912, no. 32
s86.0084.001		d'Allemagne 1911a, vol. 2, p. 164 d'Allemagne 1911b	
s86.0087.001		M&V, vol. 1, no. 35, pl. XXXV	Paris, 1912, no. 35
s86.0094	Georges Marteau, 1912	M&V, vol. 1, no. 36, pl. XXXVI	Paris, 1912, no. 36
s86.0097	Georges Demotte, November 30, 1912 F. R. Martin	Grube 1959, p. 174 Buchtal 1942, fig. 10, p. 23; no. 7, pp. 21–23 Corbin et al. 1938, no. 10.3, p. 129 BWG, no. 14a, p. 27 *Exhibition*, no. 25, p. 31	Paris, 1938, no. 10.3 London, 1931, no. 25
s86.0098	Georges Demotte, November 30, 1912 Arthur Sambon Tabbagh F. R. Martin	Grube 1959, p. 177 Meyerhof 1944, p. 1851 Buchtal 1942, fig. 26, p. 30; no. 24, pp. 27–28, 30 Corbin et al. 1938, no. 10.2, p. 129 BWG, no. 14b, p. 27 *Exhibition*, no. 415, p. 231 Martin 1912, vol. 2, pl. 6	Paris, 1938, no. 10.2 London, 1931, no. 415
s86.0099	Georges Tabbagh	BWG, no. 24f, p. 44 *Exhibition*, no. 429, p. 233	London, 1931, no. 429
s86.0100	Georges Demotte, July 23, 1913	Grabar and Blair 1980, no. 8, pp. 72–73 Kühnel 1965, vol. 9, pl. 836a Brian 1939, no. 8, p. 99 Corbin et al. 1938, no. 16.2, p. 136 Guillaume 1936, p. 136 BWG, no. 29m, p. 47 *Exhibition*, no. 442, p. 235 Grousset 1931, vol. 1, fig. 179, p. 248	Paris, 1938, no. 16.2 London, 1931, no. 442
s86.0101	Georges Demotte, March 29, 1914	Grabar and Blair 1980, no. 7, pp. 70–71 Brian 1939, no. 7, p. 99, fig. 7 Corbin et al. 1938, no. 16.1, p. 136 BWG, no. 29 o, p. 47 *Exhibition*, no. 432, p. 234	Paris, 1938, no. 16.1 London, 1931, no. 432
s86.0102	Georges Demotte, November 13, 1913	Grabar and Blair 1980, no. 10, pp. 76–77 Brian 1939, no. 10, p. 100 Corbin et al. 1938, no. 16.6, p. 136 BWG, no. 29e, p. 47, pl. XXVII a *Exhibition*, no. 71, p. 48 Sakisian 1929, fig. 33, pl. XXIII Schulz 1914, vol. 2, pl. 23	Paris, 1938, no. 16.6 London, 1931, no. 71
s86.0103	Georges Demotte, June 1913	Grabar and Blair 1980, no. 42, pp. 140–41 Brian 1939, no. 42, p. 108 Corbin et al. 1938, no. 16.3, p. 136 BWG, no. 29a, p. 47, pl. XXV a *Exhibition*, no. 445, p. 235 Migeon 1930 *Tentoonstelling*, no. 8, p. 21	Paris, 1938, no. 16.3 London, 1931, no. 445 The Hague, 1927, no. 8

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s86.0104	Georges Demotte, June 1913	Grabar and Blair 1980, no. 37, pp. 130–31 Brian 1939, no. 37, p. 107 Corbin et al. 1938, no. 16.5, p. 136 BWG, no. 29i, p. 47, pl. XXV b *Exhibition*, no. 438, p. 234 *Souvenir*, p. 34 Grousset 1931, vol. 1, fig. 177, p. 246 Schulz 1914, vol. 2, pl. 28	Paris, 1938, no. 16.5 London, 1931, no. 438
s86.0105	Georges Demotte	Grabar and Blair 1980, no. 32, pp. 120–21 Brian 1939, no. 32, p. 106 Corbin et al. 1938, no. 16.7, p. 136 BWG, no. 29w, p. 48, pl. X *Exhibition*, no. 439, p. 235 Schulz 1914, vol. 2, pl. 26	Paris, 1938, no. 16.7 London, 1931, no. 439
s86.0106	Georges Demotte, December 12, 1913	Grabar and Blair 1980, no. 43, pp. 142–43 Kühnel 1965, vol. 9, pl. 836b Brian 1939, no. 43, p. 108 Corbin et al. 1938, no. 16.8, p. 136 BWG, no. 29n, p. 47 *Exhibition*, no. 441, p. 235 *Tentoonstelling*, no. 7, p. 21	Paris, 1938, no. 16.8 London, 1931, no. 441 The Hague, 1927, no. 7
s86.0107	Georges Demotte	Grabar and Blair 1980, no. 14, pp. 84–85 Brian 1939, no. 14, p. 101 Corbin et al. 1938, no. 16.4, p. 136 BWG, no. 29k, p. 47 *Exhibition*, no. 435, p. 234 Riefstahl 1931, p. 467 *Tentoonstelling*, no. 6, p. 21	Paris, 1938, no. 16.4 London, 1931, no. 435 The Hague, 1927, no. 6
s86.0108	Léonce Rosenberg, May 26, 1913 Arthur Sambon, 1912 F. R. Martin	Corbin et al. 1938, no. 12.2, p. 130 BWG, no. 12, p. 26 *Exhibition*, no. 421, p. 232 Grousset 1931, vol. 1, fig. 178, p. 247 Riefstahl 1929, pp. 206–14 *Tentoonstelling*, no. 4, p. 21 Ricci 1913, no. 104, pp. 35–36 M&V, vol. 1, no. 41, pl. XLI Martin 1912, vol. 2, pl. 3	Paris, 1938, no. 12.2 London, 1931, no. 421 The Hague, 1927, no. 4 Paris, 1912, no. 41
s86.0109	Charles Vignier	Corbin et al. 1938, no. 21.1, p. 141	Paris, 1938, no. 21.1
s86.0110	Charles Vignier	Corbin et al. 1938, no. 21.2, p. 141	Paris, 1938, no. 21.2
s86.0111	Charles Vignier	Corbin et al. 1938, no. 21.2, p. 141	Paris, 1938, no. 21.2
s86.0112	Charles Vignier	Corbin et al. 1938, no. 21.3, p. 141	Paris, 1938, no. 21.3
s86.0113	Charles Vignier	Corbin et al. 1938, no. 21.4, p. 141	Paris, 1938, no. 21.4
s86.0114	Indjoudjian	Corbin et al. 1938, no. 21.7, p. 141	Paris, 1938, no. 21.7
s86.0115	Charles Vignier	Corbin et al. 1938, no. 21.6, p. 141	Paris, 1938, no. 21.6
s86.0116	Charles Vignier	Corbin et al. 1938, no. 21.5, p. 141	Paris, 1938, no. 21.5
s86.0117	Charles Vignier		
s86.0118	Charles Vignier		
s86.0119	Charles Vignier		
s86.0120		BWG, no. 21, p. 43 *Exhibition*, no. 418, p. 231	London, 1931, no. 418

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s86.0123		*Tentoonstelling*, no. 5, p. 21	The Hague, 1927, no. 5
s86.0124		*Tentoonstelling*, no. 5, p. 21	The Hague, 1927, no. 5
s86.0131	Emile Tabbagh, May 1935	*Tabbagh*, no. 145, p. 23, pl. XI	
s86.0132	Emile Tabbagh, May 1935	*Tabbagh*, no. 144, p. 23, pl. XI	
s86.0133.001	Léonce Rosenberg, June 18, 1914	Corbin et al. 1938, no. 40, p. 151	Paris, 1938, no. 40
s86.0133.002	Léonce Rosenberg, June 18, 1914	Corbin et al. 1938, no. 40, p. 151	Paris, 1938, no. 40
s86.0134		M&V, vol. 1, no. 78, pl. LXII	Paris, 1912, no. 78
s86.0135	Indjoudjian, December 19, 1932	*Indjoudjian*, no. 23, illustrated	
s86.0136	Charles Vignier, September 12, 1912	Fraad and Ettinghausen 1971, fig. 133 BWG, no. 39a, p. 64 *Exhibition*, no. 462, p. 239 M&V, vol. 1, no. 7, pl. VII	London, 1931, no. 462 Paris, 1912, no. 7
s86.0137	Léonce Rosenberg, May 26, 1913 Adolf Stoclet, Brussels Charles Vignier	Ricci 1913, no. 135, p. 41	
s86.0138	Charles Vignier, July 29, 1913	BWG, no. 39b, p. 64 *Exhibition*, no. 462, p. 239 M&V, vol. 1, no. 62, pl. LVI	London, 1931, no. 462 Paris, 1912, no. 62
s86.0139	Moussa, 1922	BWG, no. 40, p. 64 *Exhibition*, no. 473, p. 241 *Souvenir*, p. 40, top Grousset 1931, vol. 1, fig. 198, p. 269 Moussa sale catalogue, 1922, no. 109	London, 1931, no. 473
s86.0141.001	Moussa, 1922	BWG, no. 63, p. 74, pl. LVII *Exhibition*, no. 463, p. 239 *Souvenir*, p. 37 *Tentoonstelling*, no. 11, p. 21 Moussa sale catalogue, 1922, no. 112	London, 1931, no. 463 The Hague, 1927, no. 11
s86.0141.002	Moussa, 1922	BWG, no. 63, p. 74, pl. LVII *Exhibition*, no. 463, p. 239 *Souvenir*, p. 37 Migeon 1930 *Tentoonstelling*, no. 11, p. 21 Moussa sale catalogue, 1922, no. 112	London, 1931, no. 463 The Hague, 1927, no. 11
s86.0142	Georges Demotte, July 23, 1913 Victor Goloubew F. R. Martin, 1912	Robinson 1957, fig. 1, pl. 1 BWG, no. 50, p. 71 *Exhibition*, no. 458, p. 238 Grousset 1931, vol. 1, fig. 192, p. 263 *Tentoonstelling*, no. 13, p. 22 Schulz 1914, vol. 2, pl. 51 Martin 1912, vol. 2, pl. 54	London, 1931, no. 458 The Hague, 1927, no. 13

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s86.0143	Georges Demotte, December 12, 1913 Victor Goloubew F. R. Martin, 1912	Robinson 1957, fig. 1, pl. 1 BWG, no. 50, p. 71 *Exhibition*, no. 458, p. 238 *Tentoonstelling*, no. 13, p. 22 M&V, vol. 1, no. 64, pl. LVII Schulz 1914, vol. 2, pl. 51 Martin 1912, vol. 2, pl. 54	London, 1931, no. 458 The Hague, 1927, no. 13 Paris, 1912, no. 64
s86.0144	Léonce Rosenberg, May 26, 1913 Arthur Sambon	Ricci 1913, no. 138, p. 42	
s86.0145	Octave Homberg, June 1931 Léonce Rosenberg, 1913 Arthur Sambon, 1912	*Homberg*, no. 102, p. 51 Ricci 1913, no. 136, p. 42 M&V, vol. 1, no. 61, pl. LV	Paris, 1912, no. 61
s86.0146	Léonce Rosenberg, May 26, 1913 Arthur Sambon	Migeon 1930 Ricci 1913, no. 137, p. 43	
s86.0147		BWG, no. 43, p. 65 *Exhibition*, no. 721d, p. 296	London, 1931, no. 721d
s86.0150	Emile Tabbagh, May 1935 Octave Homberg, June 1931	*Tabbagh*, no. 156, p. 25 *Homberg*, no. 103, p. 52, pl. XLVII	
s86.0151	Emile Tabbagh, May 1935 Octave Homberg, June 1931	*Tabbagh*, no. 156, p. 25 *Homberg*, no. 104, p. 52, pl. XLVII	
s86.0152	Moussa, 1922	Moussa sale catalogue, 1922, no. 111	
s86.0153	Moussa, 1922	Moussa sale catalogue, 1922, no. 111	
s86.0159		*Tentoonstelling*, no. 15, p. 22	The Hague, 1927, no. 15
s86.0161	Claude Anet, January 18, 1913		
s86.0162	Moussa, 1922	Moussa sale catalogue, 1922, no. 113	
s86.0163	Moussa, 1922	Moussa sale catalogue, 1922, no. 113	
s86.0164	Unidentified sale, 1930, no. 114		
s86.0165	Unidentified sale, 1930, no. 101		
s86.0166	Unidentified sale, 1930, no. 103		
s86.0167	Moussa, 1922	Moussa sale catalogue, 1922, no. 116	
s86.0168	Unidentified sale, 1930, no. 112		
s86.0179	Léonce Rosenberg, October 25, 1913		
s86.0180	Tabbagh, November 22, 1913		

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S86.0182	Tabbagh, November 22, 1913		
S86.0186		BWG, no. 216, p. 145 *Exhibition*, no. 289, p. 181 Grousset 1931, vol. 1, fig. 256, p. 335 Sakisian 1929, fig. 158, pl. LXXXVIII *Tentoonstelling*, no. 20, p. 22 Kühnel 1922, pl. 95 M&V, vol. 1, no. 15, pl. XV	London, 1931, no. 289 The Hague, 1927, no. 20 Paris, 1912, no. 15
S86.0187.001	Bacri, July 1910	Grousset 1931, vol. 1, fig. 272, p. 359 M&V, vol. 2, no. 106, pl. LXXXVI d'Allemagne 1911a, vol. 2, p. 32 d'Allemagne 1911b	Paris, 1912, no. 106
S86.0187.002	Bacri, July 1910		
S86.0188.001 S86.0188.002	Reza Khan Monif, August 9, 1910	Grousset 1931, vol. 1, fig. 264, p. 345 M&V, vol. 2, nos. 111–12, pl. XCI	Paris, 1912, nos. 111–12
S86.0190	Reza Khan Monif, August 2, 1910	Guiffrey 1912, p. 420 d'Allemagne 1911a, vol. 1, p. 160	
S86.0191.001	Moussa, 1922	Moussa sale catalogue, 1922, no. 130	
S86.0191.002	Moussa, 1922	Moussa sale catalogue, 1922, no. 130	
S86.0192.001	Reza Khan Monif, August 9, 1910		
S86.0192.002	Reza Khan Monif, August 9, 1910		
S86.0195.001	Reza Khan Monif, November 7, 1911		
S86.0195.002	Reza Khan Monif, November 7, 1911		
S86.0196.001	Reza Khan Monif, August 2, 1910	Grousset 1931, vol. 1, fig. 253, p. 331 *Tentoonstelling*, no. 21, p. 22 M&V, vol. 2, no. 110, pl. XC d'Allemagne 1911a, vol. 1, frontispiece d'Allemagne 1911b	The Hague, 1927, no. 21 Paris, 1912, no. 110
S86.0196.002	Reza Khan Monif, August 2, 1910	Grousset 1931, vol. 1, fig. 255, p. 333 *Tentoonstelling*, no. 21, p. 22 M&V, vol. 2, no. 109, pl. LXXXIX d'Allemagne 1911a, vol. 1, frontispiece d'Allemagne 1911b	The Hague, 1927, no. 21 Paris, 1912, no. 109
S86.0196.003	Reza Khan Monif, August 2, 1910		
S86.0197	Charles Vignier, April 15, 1908	Grousset 1931, vol. 1, fig. 266, p. 348	
S86.0198	Charles Vignier, April 15, 1908	Grousset 1931, vol. 1, fig. 265, p. 347 M&V, vol. 2, no. 105, pl. LXXXV	Paris, 1912, no. 105
S86.0200		BWG, no. 192, p. 142 *Exhibition*, no. 552, p. 265	London, 1931, no. 552
S86.0201	Léonce Rosenberg, December 21, 1909	*Tentoonstelling*, no. 27, p. 22 M&V, vol. 2, no. 119, pl. XCVIII d'Allemagne 1911a, vol. 2, p. 172 d'Allemagne 1911b	The Hague, 1927, no. 27 Paris, 1912, no. 119

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s86.0205	Reza Khan Monif, November 7, 1911		
s86.0206	Alexis Rouart, May 12, 1911	Grousset 1931, vol. 1, fig. 260, p. 341 M&V, vol. 2, no. 132, pl. CVIII d'Allemagne 1911a, vol. 1, p. 38 d'Allemagne 1911b Rouart sale catalogue, May 12, 1911, no. 73	Paris, 1912, no. 132
s86.0207	Emile Tabbagh, May 1935	*Tabbagh*, no. 160, p. 26	
s86.0208	Emile Tabbagh, May 1935	*Tabbagh*, no. 161, p. 26	
s86.0209	Emile Tabbagh, May 1935	*Tabbagh*, no. 163, p. 26	
s86.0210	Unidentified sale, 1930, no. 131		
s86.0213	Léonce Rosenberg, May 26, 1913 Arthur Sambon	*Tentoonstelling*, no. 19, p. 22 Ricci 1913, no. 149, pp. 44–45 M&V, vol. 1, no. 88, pl. LXIX	The Hague, 1927, no. 19 Paris, 1912, no. 88
s86.0214	Georges Demotte, June 6, 1914		
s86.0217	Georges Demotte, June 20, 1913	Grousset 1931, vol. 1, fig. 259, p. 340	
s86.0218	Georges Demotte, June 20, 1913		
s86.0219	Georges Demotte, June 20, 1913		
s86.0221	Georges Demotte, November 30, 1912	Corbin et al. 1938,no. 70, pp. 163–64 BWG, no. 224, pp. 146–47, pl. CIII a *Exhibition*, no. 633, p. 276 *Tentoonstelling*, no. 23, p. 22	Paris, 1938, no. 70 London, 1931, no. 633 The Hague, 1927, no. 23
s86.0222		BWG, no. 172, p. 138 *Exhibition*, no. 627, p. 275 Grousset 1931, vol. 1, fig. 274, p. 362 M&V, vol. 2, no. 103, pl. LXXXIII	London, 1931, no. 627 Paris, 1912, no. 103
s86.0228	Unidentified sale, no. 280		
s86.0229	Léonce Rosenberg, December 21, 1909	Grousset 1931, vol. 1, fig. 261, p. 342 Ricci 1913, no. 207, p. 56 M&V, vol. 2, no. 114, pl. XCIII	Paris, 1912, no. 114
s86.0230	Georges Demotte, November 1912	Skelton 1957 Grousset 1931, vol. 1, fig. 262, p. 343 Brown 1924, pl. 14 M&V, vol. 2, no. 133, pl. CIX	Paris, 1912, no. 133
s86.0231	Georges Demotte, November 1912		
s86.0232	Hafez Mahmud Khan Shairani, London, June 21, 1912		
s86.0233	Unidentified sale, no. 243		

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S86.0234	Unidentified sale, no. 246		
S86.0247	Unidentified sale, 1930, no. 125		
S86.0248	Unidentified sale, 1930, no. 127		
S86.0249	Unidentified sale, 1930, no. 120		
S86.0250		BWG, no. 240, p. 149 *Exhibition*, no. 597, p. 271	London, 1931, no. 597
S86.0251		Corbin et al. 1938, no. 72, p. 164 Guillaume 1936, p. 135 BWG, no. 213c, p. 145 *Exhibition*, no. 260a, p. 164 *Tentoonstelling*, no. 17.2, p. 22	Paris, 1938, no. 72 London, 1931, no. 260a The Hague, 1927, no. 17.2
S86.0252		BWG, no. 213d, p. 145 *Exhibition*, no. 260b, p. 164 *Tentoonstelling*, no. 17.1, p. 22	London, 1931, no. 260b The Hague, 1927, no. 17.1
S86.0253		Corbin et al. 1938, no. 71, p. 164 BWG, no. 213a, p. 145 *Exhibition*, no. 244a, p. 152 *Tentoonstelling*, no. 17.3, p. 22	Paris, 1938, no. 71 London, 1931, no. 244a The Hague, 1927, no. 17.3
S86.0254		BWG, no. 213b, p. 145 *Exhibition*, no. 244b, p. 152 Migeon 1930	London, 1931, no. 244b
S86.0256	Léonce Rosenberg	Kühnel 1922, pl. 97	
S86.0257– S86.0272	Reza Khan Monif, October 14, 1910	d'Allemagne 1911a, vol. 1, p. 168 (only S86.0271 reproduced) d'Allemagne 1911b (only S86.0271 reproduced)	
S86.0273		M&V, vol. 2, no. 131, pl. CVII	Paris, 1912, no. 131
S86.0277	Charles Vignier, April 15, 1908	BWG, no. 273, p. 167 *Exhibition*, no. 269, p. 168 Grousset 1931, vol. 1, fig. 269, p. 355 Migeon 1930 M&V, vol. 2, no. 115, pl. XCIV Martin 1912, vol. 2, pl. 261 d'Allemagne 1911a, vol. 1, p. 24	London, 1931, no. 269 Paris, 1912, no. 115
S86.0278	Charles Vignier, April 15, 1908	BWG, no. 273, p. 167 *Exhibition*, no. 269, p. 168 Grousset 1931, vol. 1, fig. 268, p. 354 Migeon 1930 Kühnel 1922, pl. 89 M&V, vol. 2, no. 116, pl. XCV Martin 1912, vol. 2, pl. 261 d'Allemagne 1911a, vol. 1, p. 24	London, 1931, no. 269 Paris, 1912, no. 116
S86.0279	Charles Vignier, April 15, 1908	BWG, no. 273, p. 167 *Exhibition*, no. 271, p. 168 Grousset 1931, vol. 1, fig. 267, p. 350 Martin 1912, vol. 2, pl. 262	London, 1931, no. 271
S86.0280	Charles Vignier, April 15, 1908	BWG, no. 273, p. 167 *Exhibition*, no. 271, p. 168 Grousset 1931, vol. 1, fig. 267b, p. 351 Martin 1912, vol. 2, pl. 262	London, 1931, no. 271

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s86.0281		Grousset 1931, vol. 1, fig. 254, p. 332	
s86.0282	Unidentified sale, 1930, no. 134		
s86.0283	Claude Anet, January 18, 1913		
s86.0284	Claude Anet, January 18, 1913		
s86.0285	Reza Khan Monif, November 7, 1911		
s86.0286	Reza Khan Monif, November 7, 1911		
s86.0287	Reza Khan Monif, November 7, 1911		
s86.0288	Unidentified sale, no. 280		
s86.0290	Léonce Rosenberg, May 26, 1913 Arthur Sambon	BWG, no. 125, p. 127 *Exhibition*, no. 560, p. 266 *Tentoonstelling*, no. 25, p. 22 Schulz 1914, vol. 2, pl. 134 Ricci 1913, no. 154, pp. 45–46, pl. XXIV	London, 1931, no. 560 The Hague, 1927, no. 25
s86.0291	Georges Demotte, March 1913 Charles Vignier, 1912	Dickson and Welch 1981, vol. 1, fig. 246, p. 189 Corbin et al. 1938, no. 68, p. 163 BWG, no. 164, p. 137 *Exhibition*, no. 562, p. 266 Martin 1912, vol. 2, pl. 107	Paris, 1938, no. 68 London, 1931, no. 562
s86.0292	Kevorkian, November 7, 1911	Kühnel 1965, vol. 5, p. 1890 Stchoukine 1964, p. 102 Schroeder 1942, no. 10, pp. 122, 127–28 Corbin et al. 1938, no. 79, p. 166 BWG, no. 256, p. 164 *Exhibition*, no. 657, p. 280 Sakisian 1929, fig. 163, pl. XCI *Tentoonstelling*, no. 24, p. 22 M&V, vol. 1, no. 17, pl. XVII	Paris, 1938, no. 79 London, 1931, no. 657 The Hague, 1927, no. 24 Paris, 1912, no. 17
s86.0293	Georges Demotte, September 1912	BWG, no. 259, p. 165 *Exhibition*, no. 605, p. 272 M&V, vol. 2, no. 140, pl. CXVI	London, 1931, no. 605 Paris, 1912, no. 140
s86.0294	Georges Demotte, August 10, 1910	BWG, no. 310, p. 171 *Exhibition*, no. 614, p. 274 *Tentoonstelling*, no. 28, p. 23 M&V, vol. 2, no. 169, pl. CXXX	London, 1931, no. 614 The Hague, 1927, no. 28 Paris, 1912, no. 169
s86.0295		BWG, no. 260, p. 165 *Exhibition*, no. 589, p. 270	London, 1931, no. 589
s86.0297	Arsène Aftandil, June 22, 1912		
s86.0298	Léonce Rosenberg, May 26, 1913 Arthur Sambon	BWG, no. 250, p. 164 *Exhibition*, no. 598, p. 271 Migeon 1930 Ricci 1913, no. 157, p. 46 M&V, vol. 2, no. 156, pl. CXXV	London, 1931, no. 598 Paris, 1912, no. 156

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s86.0299		BWG, no. 150, p. 134 *Exhibition*, no. 566, p. 267 Grousset 1931, vol. 1, fig. 228, p. 298 M&V, vol. 2, no. 154, pl. CXXIII Martin 1912, vol. 2, pl. 101	London, 1931, no. 566 Paris, 1912, no. 154
s86.0300	Léonce Rosenberg, May 26, 1913 Arthur Sambon Ducoté, 1912 Stéphane Bourgeois, 1910	Corbin et al. 1938, no. 66, p. 163 BWG, no. 142, p. 133 *Exhibition*, no. 565, p. 267 *Souvenir*, p. 47 Grousset 1931, vol. 1, fig. 229, p. 299 Sakisian 1929, fig. 138, pl. LXXVII Kühnel 1922, pl. 61 Schulz 1914, vol. 2, pl. 144 Ricci 1913, no. 156, p. 46 M&V, vol. 2, no. 145, pl. CXVIII Martin 1912, vol. 2, pl. 109 Sarre and Martin 1910, vol. 1, pl. 28	Paris, 1938, no. 66 London, 1931, no. 565 Paris, 1912, no. 145 Munich, 1910, no. 674
s86.0301	Georges Demotte, September 1912	BWG, no. 114, p. 125, pl. LXXVII a *Exhibition*, no. 561, p. 266 M&V, vol. 2, no. 142, pl. CXVII Anet 1912, pp. 105-17, fig. 1e	London, 1931, no. 561 Paris, 1912, no. 142
s86.0302	Georges Demotte, July 4, 1912	*Tentoonstelling*, no. 26, p. 22 M&V, vol. 2, no. 166, pl. CXXIX	The Hague, 1927, no. 26 Paris, 1912, no. 166
s86.0303	Georges Demotte, July 23, 1913		
s86.0304		M&V, vol. 2, no. 104, pl. LXXXIV	Paris, 1912, no. 104
s86.0305	Léonce Rosenberg, July 21, 1910	Ricci 1913, no. 159, p. 47	
s86.0306	Charles Vignier, February 1910	BWG, no. 305, p. 170, pl. CIX b *Exhibition*, no. 658, p. 280 Grousset 1931, vol. 1, fig. 280, p. 370	London, 1931, no. 658
s86.0307	Georges Demotte, August 10, 1910	Grousset 1931, vol. 1, fig. 251, p. 329 M&V, vol. 2, no. 207, pl. CXLVII	Paris, 1912, no. 207
s86.0309	Albert Besnard, 1934	Besnard sale catalogue, 1934, no. 146 M&V, vol. 2, no. 224, pl. CLVII	Paris, 1912, no. 224
s86.0310	Albert Besnard, 1934	Besnard sale catalogue, 1934, no. 150	
s86.0311	Albert Besnard, 1934	Besnard sale catalogue, 1934, no. 148 M&V, vol. 2, no. 225, pl. CLVII	Paris, 1912, no. 225
s86.0312	Léonce Rosenberg, July 21, 1910	Ricci 1913, no. 180, p. 51 M&V, vol. 2, no. 214, pl. CLI	Paris, 1912, no. 214
s86.0313	Ludwig Rosenthal, Munich, January 23, 1912	Grousset 1931, vol. 1, fig. 279, p. 369 M&V, vol. 2, no. 198, pl. CXLIV	Paris, 1912, no. 198
s86.0314	Indjoudjian, December 19, 1932	Corbin et al. 1938, no. 77, pp. 165–66 *Indjoudjian*, no. 61, illustrated	Paris, 1938, no. 77
s86.0315	Georges Demotte, September 1912	BWG, no. 311, p. 171 *Exhibition*, no. 661, p. 280 Grousset 1931, vol. 1, fig. 284, p. 374	London, 1931, no. 661

Accession Number	Provenance	Published	Exhibited
s86.0316		BWG, no. 283, p. 168 *Exhibition*, no. 610, p. 273 Grousset 1931, vol. 1, fig. 286, p. 377 M&V, vol. 2, no. 171, pl. CXXXI	London, 1931, no. 610 Paris, 1912, no. 171
s86.0318	Indjoudjian, December 19, 1932	*Indjoudjian*, no. 59	
s86.0319	Georges Tabbagh, February 9, 1914		
s86.0324	Albert Besnard	Besnard sale catalogue, no. 137	
s86.0325	Georges Tabbagh		
s86.0397		d'Allemagne 1911a, vol. 1, p. 114	
s86.0398		BWG, no. 228, p. 147 *Exhibition*, no. 626, p. 275	London, 1931, no. 626
s86.0400	Georges Demotte, January 1910	Grousset 1931, vol. 2, fig. 195, p. 310 *Tentoonstelling*, no. 33, p. 23 Martin 1912, vol. 2, pl. 211	The Hague, 1927, no. 33
s86.0401	Georges Demotte, January 1910	Grousset 1931, vol. 2, fig. 194, p. 309	
s86.0402	Georges Demotte, January 1910	Grousset 1931, vol. 2, fig. 196, p. 311 Martin 1912, vol. 2, pl. 213	
s86.0403	Georges Demotte, October 9, 1910	Stchoukine 1929a, pl. XXXIX *Tentoonstelling*, no. 35, p. 23	The Hague, 1927, no. 35
s86.0404	Georges Demotte, January 1910	Grousset 1931, vol. 2, fig. 207, p. 329	
s86.0405	Georges Demotte, January 1910	Grousset 1931, vol. 2, fig. 201, p. 319	
s86.0406	Georges Demotte, January 1910	Grousset 1931, vol. 2, fig. 203, p. 323 *Tentoonstelling*, no. 32, p. 23 M&V, vol. 2, no. 229, pl. CLXI	The Hague, 1927, no. 32 Paris, 1912, no. 229
s86.0407	Georges Demotte, January 1910	Grousset 1931, vol. 2, fig. 197, p. 313 Stchoukine 1929a, pl. XXXIV	
s86.0408	Léonce Rosenberg, July 21, 1910	Stchoukine 1929a, pl. XXIII b Ricci 1913, no. 217, p. 58	
s86.0410	Georges Demotte, September 1912	*Tentoonstelling*, no. 37, p. 23 M&V, vol. 2, no. 258, pl. CLXXVIII	The Hague, 1927, no. 37 Paris, 1912, no. 258
s86.0411	Georges Demotte, September 1912	*Tentoonstelling*, no. 37, p. 23 M&V, vol. 2, no. 257, pl. CLXXVII	The Hague, 1927, no. 37 Paris, 1912, no. 257
s86.0412	Georges Demotte, September 1912	*Tentoonstelling*, no. 37, p. 23 M&V, vol. 2, no. 259, pl. CLXXVIII	The Hague, 1927, no. 37 Paris, 1912, no. 259
s86.0413		Stchoukine 1929a, pl. XXVI b	
s86.0414	Indjoudjian, December 19, 1932	*Indjoudjian*, no. 71, illustrated	
s86.0415	Emile Tabbagh, May 1935	*Tabbagh*, no. 149, p. 24, pl. XIII	
s86.0419		Migeon et al. 1903, no. 906, p. 114	Paris, 1903, no. 906

Accession Number	Provenance	Published	Exhibited
s86.0420		Grousset 1931, vol. 2, fig. 205, p. 326 Migeon et al. 1903, no. 906, p. 114	Paris, 1903, no. 906
s86.0421	Kevorkian, November 7, 1911	Grousset 1931, vol. 2, fig. 204, p. 325	
s86.0424	Claude Anet, October 19, 1911		
s86.0427		Migeon et al. 1903, no. 848, p. 108	Paris, 1903, no. 848
s86.0429		Grousset 1931, vol. 2, fig. 226, p. 366	
s86.0430	Albert Besnard	Besnard sale catalogue, no. 179	
s86.0431	Indjoudjian, December 19, 1932	*Indjoudjian*, no. 65	
s86.0432		Grousset 1931, vol. 2, fig. 212, p. 337 M&V, vol. 2, no. 244, pl. CLXXI	Paris, 1912, no. 244
s86.0433	Albert Besnard, 1932	Besnard sale catalogue, 1932, no. 18(?)	
s86.0434	Albert Besnard, 1932	Besnard sale catalogue, 1932, no. 180	
s86.0436	Léonce Rosenberg, June 6, 1913		
s86.0437	Léonce Rosenberg, June 6, 1913		
s86.0438	Léonce Rosenberg, June 6, 1913		
s86.0442		Migeon et al. 1903, no. 847, p. 108 Migeon 1903, p. 17	Paris, 1903, no. 847
s86.0443		M&V, vol. 2, no. 250, pl. CLXXIV Migeon et al. 1903, no. 847, p. 108 Migeon 1903, p. 17	Paris, 1912, no. 250 Paris, 1903, no. 847
s86.0445		Stchoukine 1929a, pl. LXXXVII c Migeon et al. 1903, no. 904, p. 114	Paris, 1903, no. 904
s86.0446	Georges Demotte, September 1912		
s86.0447	Léonce Rosenberg, December 21, 1909		
s86.0448	Alexis Rouart, May 12, 1911	Rouart sale catalogue, May 12, 1911, no. 67	
s86.0449	Albert Besnard		
s86.0452		Grousset 1931, vol. 2, fig. 220, p. 353	
s86.0455	Minassiantz, January 26, 1914		
s86.0457	Albert Besnard	Besnard sale catalogue, no. 166	
s86.0467	Albert Besnard, 1934	Besnard sale catalogue, 1934, no. 194	

Accession Number	Provenance	Published	Exhibited
s86.0472	Claude Anet, October 19, 1911	Pope 1945, pl. 138 M&V, vol. 2, no. 262, pl. CLXXXI *Tentoonstelling*, no. 45, p. 24	The Hague, 1927, no. 45 Paris, 1912, no. 262
s86.0479	Georges Demotte, November 19, 1910		
s86.0482	Unidentified sale, Hôtel Drouot, 1899	Migeon et al. 1903, no. 835, p. 106 Unidentified Hôtel Drouot sale catalogue, 1899, no. 3	Paris, 1903, no. 835
s86.0483	Unidentified sale, no. 68		

Appendix 8

Concordance of Checklist and Accession Numbers

By Checklist Number

Checklist Number	Accession Number
1	S86.0064
2	S86.0065
3	S86.0066
4	S86.0025
5	S86.0027
6	S86.0028
7	S86.0082
8	S86.0083
9	S86.0084.001
10	S86.0084.002
11	S86.0086.001
12	S86.0086.002
13	S86.0077.001
14	S86.0077.002
15	S86.0366
16	S86.0074.001
17	S86.0074.002
18	S86.0361
19	S86.0367
20	S86.0363
21	S86.0365
22	S86.0369
23	S86.0080
24	S86.0362
25	S86.0368
26	S86.0079
27	S86.0078
28	S86.0075
29	S86.0076
30	S86.0073.001
31	S86.0073.002
32	S86.0087.001
33	S86.0087.002
34	S86.0029
35	S86.0030
36	S86.0482
37	S86.0032
38	S86.0397
39	S86.0398
40	S86.0399
41	S86.0031
42	S86.0462
43	S86.0463
44	S86.0464
45	S86.0465
46	S86.0447
47	S86.0460
48	S86.0136
49	S86.0137
50	S86.0138
51	S86.0041
52	S86.0026
53	S86.0358
54	S86.0274
55	S86.0275
56	S86.0039
57	S86.0164
58	S86.0062
59	S86.0203
60	S86.0230
61	S86.0231
62	S86.0232
63	S86.0484
64	S86.0097
65	S86.0098
66	S86.0101
67	S86.0100
68	S86.0102
69	S86.0107
70	S86.0105

Checklist Number	Accession Number
71	S86.0104
72	S86.0103
73	S86.0106
74	S86.0113
75	S86.0112
76	S86.0110
77	S86.0111
78	S86.0109
79	S86.0119
80	S86.0115
81	S86.0099
82	S86.0117
83	S86.0116
84	S86.0114
85	S86.0118
86	S86.0128
87	S86.0129
88	S86.0127
89	S86.0130
90	S86.0169
91	S86.0144
92	S86.0146
93	S86.0145
94	S86.0204
95	S86.0150
96	S86.0177
97	S86.0149
98	S86.0151
99	S86.0148
100	S86.0154
101	S86.0469
102	S86.0135
103	S86.0139
104	S86.0160
105	S86.0159
106	S86.0176
107	S86.0175
108	S86.0174
109	S86.0172
110	S86.0173
111	S86.0382
112	S86.0058.001
113	S86.0209
114	S86.0208
115	S86.0207
116	S86.0352
117	S86.0184
118	S86.0256
119	S86.0248
120	S86.0249
121	S86.0247
122	S86.0210
123	S86.0196.001
124	S86.0196.002
125	S86.0196.003
126	S86.0389
127	S86.0388
128	S86.0261
129	S86.0260
130	S86.0259
131	S86.0190
132	S86.0257
133	S86.0258
134	S86.0262
135	S86.0267
136	S86.0263
137	S86.0270
138	S86.0265
139	S86.0269
140	S86.0192.001
141	S86.0192.002
142	S86.0264
143	S86.0266
144	S86.0272
145	S86.0271
146	S86.0268
147	S86.0188.001
148	S86.0188.002
149	S86.0321
150	S86.0273
151	S86.0288
152	S86.0223
153	S86.0222
154	S86.0224
155	S86.0225
156	S86.0227
157	S86.0226
158	S86.0351
159	S86.0485
160	S86.0048
161	S86.0318
162	S86.0470
163	S86.0471
164	S86.0486
165	S86.0131
166	S86.0132

Checklist Number	Accession Number
167	S86.0054
168	S86.0060
169	S86.0251
170	S86.0252
171	S86.0253
172	S86.0254
173	S86.0255
174	S86.0049
175	S86.0038
176	S86.0376
177	S86.0044
178	S86.0356
179	S86.0052
180	S86.0046
181	S86.0040
182	S86.0386
183	S86.0359
184	S86.0330
185	S86.0152
186	S86.0153
187	S86.0055
188	S86.0205
189	S86.0162
190	S86.0163
191	S86.0108
192	S86.0125
193	S86.0126
194	S86.0124
195	S86.0121
196	S86.0123
197	S86.0120
198	S86.0122
199	S86.0213
200	S86.0067
201	S86.0068
202	S86.0085.001
203	S86.0085.002
204	S86.0056
205	S86.0051
206	S86.0072.001
207	S86.0072.002
208	S86.0472
209	S86.0047
210	S86.0057
211	S86.0201
212	S86.0246
213	S86.0235
214	S86.0236

Checklist Number	Accession Number
215	S86.0239
216	S86.0233
217	S86.0089.001
218	S86.0089.002
219	S86.0245
220	S86.0237
221	S86.0381
222	S86.0234
223	S86.0244
224	S86.0240
225	S86.0242
226	S86.0241
227	S86.0238
228	S86.0088.001
229	S86.0088.002
230	S86.0243
231	S86.0370
232	S86.0373
233	S86.0374
234	S86.0372
235	S86.0034
236	S86.0033
237	S86.0061
238	S86.0354
239	S86.0353
240	S86.0360
241	S86.0289
242	S86.0220
243	S86.0081.001
244	S86.0081.002
245	S86.0140
246	S86.0179
247	S86.0157
248	S86.0155
249	S86.0037
250	S86.0214
251	S86.0182
252	S86.0180
253	S86.0043
254	S86.0050
255	S86.0283
256	S86.0284
257	S86.0189.001
258	S86.0185
259	S86.0200
260	S86.0059
261	S86.0385
262	S86.0384

Checklist Number	Accession Number
263	S86.0383
264	S86.0387
265	S86.0276
266	S86.0199
267	S86.0191.001
268	S86.0191.002
269	S86.0287
270	S86.0286
271	S86.0285
272	S86.0483
273	S86.0166
274	S86.0165
275	S86.0178
276	S86.0161
277	S86.0035
278	S86.0036
279	S86.0193.001
280	S86.0193.002
281	S86.0042
282	S86.0045
283	S86.0053
284	S86.0357
285	S86.0133.001
286	S86.0133.002
287	S86.0142
288	S86.0143
289	S86.0147
290	S86.0141.001
291	S86.0141.002
292	S86.0170
293	S86.0171
294	S86.0071
295	S86.0331
296	S86.0167
297	S86.0202
298	S86.0189.002
299	S86.0195.001
300	S86.0195.002
301	S86.0187.001
302	S86.0187.002
303	S86.0194.001
304	S86.0194.002
305	S86.0228
306	S86.0212
307	S86.0211
308	S86.0215
309	S86.0229
310	S86.0217

Checklist Number	Accession Number
311	S86.0218
312	S86.0219
313	S86.0250
314	S86.0168
315	S86.0206
316	S86.0282
317	S86.0281
318	S86.0428
319	S86.0322
320	S86.0355
321	S86.0329
322	S86.0325
323	S86.0278
324	S86.0277
325	S86.0279
326	S86.0280
327	S86.0198
328	S86.0197
329	S86.0422
330	S86.0070
331	S86.0069
332	S86.0401
333	S86.0400
334	S86.0402
335	S86.0407
336	S86.0406
337	S86.0403
338	S86.0405
339	S86.0404
340	S86.0090
341	S86.0091
342	S86.0092
343	S86.0093
344	S86.0094
345	S86.0421
346	S86.0434
347	S86.0435
348	S86.0453
349	S86.0300
350	S86.0291
351	S86.0301
352	S86.0295
353	S86.0299
354	S86.0296
355	S86.0313
356	S86.0305
357	S86.0298
358	S86.0316

Checklist Number	Accession Number
359	S86.0297
360	S86.0293
361	S86.0294
362	S86.0304
363	S86.0306
364	S86.0309
365	S86.0292
366	S86.0408
367	S86.0446
368	S86.0317
369	S86.0315
370	S86.0310
371	S86.0311
372	S86.0303
373	S86.0437
374	S86.0312
375	S86.0302
376	S86.0319
377	S86.0432
378	S86.0320
379	S86.0436
380	S86.0424
381	S86.0438
382	S86.0307
383	S86.0323
384	S86.0409
385	S86.0433
386	S86.0423
387	S86.0425
388	S86.0417
389	S86.0430
390	S86.0415
391	S86.0416
392	S86.0466
393	S86.0324
394	S86.0443
395	S86.0440
396	S86.0448
397	S86.0420
398	S86.0419
399	S86.0418
400	S86.0414
401	S86.0442
402	S86.0427
403	S86.0439
404	S86.0441
405	S86.0413
406	S86.0411

Checklist Number	Accession Number
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408	S86.0410
409	S86.0445
410	S86.0216
411	S86.0290
412	S86.0221
413	S86.0186
414	S86.0314
415	S86.0449
416	S86.0467
417	S86.0452
418	S86.0134
419	S86.0450
420	S86.0455
421	S86.0457
422	S86.0454
423	S86.0456
424	S86.0458
425	S86.0431
426	S86.0426
427	S86.0468
428	S86.0429
429	S86.0461
430	S86.0459
431	S86.0444
432	S86.0451
433	S86.0346
434	S86.0349
435	S86.0348
436	S86.0347
437	S86.0337
438	S86.0343
439	S86.0326
440	S86.0338
441	S86.0345
442	S86.0341
443	S86.0336
444	S86.0335
445	S86.0350
446	S86.0328
447	S86.0340
448	S86.0339
449	S86.0344
450	S86.0332
451	S86.0327
452	S86.0333
453	S86.0334
454	S86.0375

Checklist Number	Accession Number
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456	S86.0371
457	S86.0342
458	S86.0378
459	S86.0377
460	S86.0379–.0380
461	S86.0004
462	S86.0005
463	S86.0006
464	S86.0002.001–.002
465	S86.0003
466	S86.0007
467	S86.0008
468	S86.0009
469	S86.0010
470	S86.0011
471	S86.0012
472	S86.0014.001–.002
473	S86.0015
474	S86.0013
475	S86.0016
476	S86.0018
477	S86.0022
478	S86.0478
479	S86.0020
480	S86.0024
481	S86.0017
482	S86.0479
483	S86.0477
484	S86.0023
485	S86.0021
486	S86.0019.001–.002
487	S86.0475–.0476
488	S86.0480.001–.002
489	S86.0473
490	S86.0474.001–.002
491	S86.0481.001–.002

By Accession Number

Accession Number	Checklist Number
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S86.0003	465
S86.0004	461
S86.0005	462
S86.0006	463
S86.0007	466
S86.0008	467
S86.0009	468
S86.0010	469
S86.0011	470
S86.0012	471
S86.0013	474
S86.0014.001–.002	472
S86.0015	473
S86.0016	475
S86.0017	481
S86.0018	476
S86.0019.001–.002	486
S86.0020	479
S86.0021	485
S86.0022	477
S86.0023	484
S86.0024	480
S86.0025	4
S86.0026	52
S86.0027	5
S86.0028	6
S86.0029	34
S86.0030	35
S86.0031	41
S86.0032	37
S86.0033	236
S86.0034	235
S86.0035	277
S86.0036	278
S86.0037	249
S86.0038	175
S86.0039	56
S86.0040	181
S86.0041	51
S86.0042	281
S86.0043	253
S86.0044	177
S86.0045	282
S86.0046	180
S86.0047	209
S86.0048	160
S86.0049	174
S86.0050	254
S86.0051	205
S86.0052	179
S86.0053	283
S86.0054	167
S86.0055	187
S86.0056	204
S86.0057	210
S86.0058.001	112
S86.0059	260
S86.0060	168
S86.0061	237
S86.0062	58
S86.0064	1
S86.0065	2
S86.0066	3
S86.0067	200
S86.0068	201
S86.0069	331
S86.0070	330
S86.0071	294
S86.0072.001	206
S86.0072.002	207
S86.0073.001	30
S86.0073.002	31
S86.0074.001	16
S86.0074.002	17
S86.0075	28
S86.0076	29
S86.0077.001	13
S86.0077.002	14
S86.0078	27
S86.0079	26
S86.0080	23
S86.0081.001	243
S86.0081.002	244
S86.0082	7
S86.0083	8
S86.0084.001	9
S86.0084.002	10
S86.0085.001	202
S86.0085.002	203
S86.0086.001	11
S86.0086.002	12
S86.0087.001	32
S86.0087.002	33
S86.0088.001	228
S86.0088.002	229

Accession Number	Checklist Number
S86.0089.001	217
S86.0089.002	218
S86.0090	340
S86.0091	341
S86.0092	342
S86.0093	343
S86.0094	344
S86.0095–.0096	455
S86.0097	64
S86.0098	65
S86.0099	81
S86.0100	67
S86.0101	66
S86.0102	68
S86.0103	72
S86.0104	71
S86.0105	70
S86.0106	73
S86.0107	69
S86.0108	191
S86.0109	78
S86.0110	76
S86.0111	77
S86.0112	75
S86.0113	74
S86.0114	84
S86.0115	80
S86.0116	83
S86.0117	82
S86.0118	85
S86.0119	79
S86.0120	197
S86.0121	195
S86.0122	198
S86.0123	196
S86.0124	194
S86.0125	192
S86.0126	193
S86.0127	88
S86.0128	86
S86.0129	87
S86.0130	89
S86.0131	165
S86.0132	166
S86.0133.001	285
S86.0133.002	286
S86.0134	418
S86.0135	102
S86.0136	48
S86.0137	49
S86.0138	50
S86.0139	103
S86.0140	245
S86.0141.001	290
S86.0141.002	291
S86.0142	287
S86.0143	288
S86.0144	91
S86.0145	93
S86.0146	92
S86.0147	289
S86.0148	99
S86.0149	97
S86.0150	95
S86.0151	98
S86.0152	185
S86.0153	186
S86.0154	100
S86.0155	248
S86.0157	247
S86.0159	105
S86.0160	104
S86.0161	276
S86.0162	189
S86.0163	190
S86.0164	57
S86.0165	274
S86.0166	273
S86.0167	296
S86.0168	314
S86.0169	90
S86.0170	292
S86.0171	293
S86.0172	109
S86.0173	110
S86.0174	108
S86.0175	107
S86.0176	106
S86.0177	96
S86.0178	275
S86.0179	246
S86.0180	252
S86.0182	251
S86.0184	117
S86.0185	258
S86.0186	413

Accession Number	Checklist Number
S86.0187.001	301
S86.0187.002	302
S86.0188.001	147
S86.0188.002	148
S86.0189.001	257
S86.0189.002	298
S86.0190	131
S86.0191.001	267
S86.0191.002	268
S86.0192.001	140
S86.0192.002	141
S86.0193.001	279
S86.0193.002	280
S86.0194.001	303
S86.0194.002	304
S86.0195.001	299
S86.0195.002	300
S86.0196.001	123
S86.0196.002	124
S86.0196.003	125
S86.0197	328
S86.0198	327
S86.0199	266
S86.0200	259
S86.0201	211
S86.0202	297
S86.0203	59
S86.0204	94
S86.0205	188
S86.0206	315
S86.0207	115
S86.0208	114
S86.0209	113
S86.0210	122
S86.0211	307
S86.0212	306
S86.0213	199
S86.0214	250
S86.0215	308
S86.0216	410
S86.0217	310
S86.0218	311
S86.0219	312
S86.0220	242
S86.0221	412
S86.0222	153
S86.0223	152
S86.0224	154
S86.0225	155
S86.0226	157
S86.0227	156
S86.0228	305
S86.0229	309
S86.0230	60
S86.0231	61
S86.0232	62
S86.0233	216
S86.0234	222
S86.0235	213
S86.0236	214
S86.0237	220
S86.0238	227
S86.0239	215
S86.0240	224
S86.0241	226
S86.0242	225
S86.0243	230
S86.0244	223
S86.0245	219
S86.0246	212
S86.0247	121
S86.0248	119
S86.0249	120
S86.0250	313
S86.0251	169
S86.0252	170
S86.0253	171
S86.0254	172
S86.0255	173
S86.0256	118
S86.0257	132
S86.0258	133
S86.0259	130
S86.0260	129
S86.0261	128
S86.0262	134
S86.0263	136
S86.0264	142
S86.0265	138
S86.0266	143
S86.0267	135
S86.0268	146
S86.0269	139
S86.0270	137
S86.0271	145
S86.0272	144

Accession Number	Checklist Number
S86.0273	150
S86.0274	54
S86.0275	55
S86.0276	265
S86.0277	324
S86.0278	323
S86.0279	325
S86.0280	326
S86.0281	317
S86.0282	316
S86.0283	255
S86.0284	256
S86.0285	271
S86.0286	270
S86.0287	269
S86.0288	151
S86.0289	241
S86.0290	411
S86.0291	350
S86.0292	365
S86.0293	360
S86.0294	361
S86.0295	352
S86.0296	354
S86.0297	359
S86.0298	357
S86.0299	353
S86.0300	349
S86.0301	351
S86.0302	375
S86.0303	372
S86.0304	362
S86.0305	356
S86.0306	363
S86.0307	382
S86.0309	364
S86.0310	370
S86.0311	371
S86.0312	374
S86.0313	355
S86.0314	414
S86.0315	369
S86.0316	358
S86.0317	368
S86.0318	161
S86.0319	376
S86.0320	378
S86.0321	149
S86.0322	319
S86.0323	383
S86.0324	393
S86.0325	322
S86.0326	439
S86.0327	451
S86.0328	446
S86.0329	321
S86.0330	184
S86.0331	295
S86.0332	450
S86.0333	452
S86.0334	453
S86.0335	444
S86.0336	443
S86.0337	437
S86.0338	440
S86.0339	448
S86.0340	447
S86.0341	442
S86.0342	457
S86.0343	438
S86.0344	449
S86.0345	441
S86.0346	433
S86.0347	436
S86.0348	435
S86.0349	434
S86.0350	445
S86.0351	158
S86.0352	116
S86.0353	239
S86.0354	238
S86.0355	320
S86.0356	178
S86.0357	284
S86.0358	53
S86.0359	183
S86.0360	240
S86.0361	18
S86.0362	24
S86.0363	20
S86.0365	21
S86.0366	15
S86.0367	19
S86.0368	25
S86.0369	22
S86.0370	231

Accession Number	Checklist Number
s86.0371	456
s86.0372	234
s86.0373	232
s86.0374	233
s86.0375	454
s86.0376	176
s86.0377	459
s86.0378	458
s86.0379–.0380	460
s86.0381	221
s86.0382	111
s86.0383	263
s86.0384	262
s86.0385	261
s86.0386	182
s86.0387	264
s86.0388	127
s86.0389	126
s86.0397	38
s86.0398	39
s86.0399	40
s86.0400	333
s86.0401	332
s86.0402	334
s86.0403	337
s86.0404	339
s86.0405	338
s86.0406	336
s86.0407	335
s86.0408	366
s86.0409	384
s86.0410	408
s86.0411	406
s86.0412	407
s86.0413	405
s86.0414	400
s86.0415	390
s86.0416	391
s86.0417	388
s86.0418	399
s86.0419	398
s86.0420	397
s86.0421	345
s86.0422	329
s86.0423	386
s86.0424	380
s86.0425	387
s86.0426	426

Accession Number	Checklist Number
s86.0427	402
s86.0428	318
s86.0429	428
s86.0430	389
s86.0431	425
s86.0432	377
s86.0433	385
s86.0434	346
s86.0435	347
s86.0436	379
s86.0437	373
s86.0438	381
s86.0439	403
s86.0440	395
s86.0441	404
s86.0442	401
s86.0443	394
s86.0444	431
s86.0445	409
s86.0446	367
s86.0447	46
s86.0448	396
s86.0449	415
s86.0450	419
s86.0451	432
s86.0452	417
s86.0453	348
s86.0454	422
s86.0455	420
s86.0456	423
s86.0457	421
s86.0458	424
s86.0459	430
s86.0460	47
s86.0461	429
s86.0462	42
s86.0463	43
s86.0464	44
s86.0465	45
s86.0466	392
s86.0467	416
s86.0468	427
s86.0469	101
s86.0470	162
s86.0471	163
s86.0472	208
s86.0473	489
s86.0474.001–.002	490

Accession Number	Checklist Number
s86.0475–.0476	487
s86.0477	483
s86.0478	478
s86.0479	482
s86.0480.001–.002	488
s86.0481.001–.002	491
s86.0482	36
s86.0483	272
s86.0484	63
s86.0485	159
s86.0486	164

Appendix 9

Study of Pigments on Selected Paintings from the Vever Collection

Elisabeth West FitzHugh

Introduction

The paintings in the Vever Collection, primarily from Iran and India and also from Iraq, Turkey, Egypt, and Syria, include a wide range of dates and styles. A representative selection of thirty-two paintings was chosen for analysis of the pigments. All the colors were sampled from each painting under study except one.

Table 1 provides a complete record of the pigments found and indicates identification methods used in each case. The section on identification methods (see below) describes the analytical techniques used—and their limitations—for the reader interested in technical details. The following discussion provides a general description of each pigment, giving an indication of sources and methods of manufacture. Some pertinent historical information is included.

The pigments used on the selected paintings come from a variety of sources. Some are naturally occurring minerals, which were ground to produce powdered pigments such as ultramarine. Some are artificially prepared inorganic materials like lead white. Others, such as indigo, are organic pigments or dyes from animal or plant sources. The palette on the paintings is wide. Many of the colors were produced by a single pigment; others are mixtures of two or more colorants. In many cases historical descriptions correlate well with what has been found on the paintings; the descriptions, however, mention some pigments that were not found in this series of paintings.

Pigments Identified on the Paintings

The common, almost ubiquitous, white pigment on all except one of the paintings is lead white, a basic lead carbonate. Present in all the white areas, it is also found mixed with other pigments to create light colors.

Lead white is an artificially made pigment commonly prepared by exposing lead metal to acetic acid vapors from vinegar (Gettens et al. 1967). This method has been described by writers from an early date, including Pliny the Elder (Bailey 1932). In a sixteenth-century technical manual Sadiqi Beg, chief librarian to Shah Abbas I, describes a modification of this method that involves heating lead and then treating it with vinegar (Dickson and Welch 1981). During Mughal times a white pigment called *safeda* was imported from Kashgar, Chinese Turkestan (Chandra 1949b). It appears that *safeda* could refer to either zinc white or lead white, so it is impossible to say which white pigment was imported from Kashgar (see discussion of zinc white, below).

The only other white found on the paintings was gypsum, calcium sulfate. It was used on one Indian fifteenth-century Sultanate painting (no. 197) as a white and mixed with other pigments to form gray or flesh color. Gypsum was identified on a painting from the same manuscript in the Freer Gallery of Art (59.1; Beach 1981). It has been reported as a pigment on Indian wall paintings and painted wood sculpture (Agrawal 1978, 1986). Gypsum comes from a naturally occurring mineral; since it is the most commonly occurring sulfate mineral, sources were probably readily available (Gettens and Mrose 1954).

Vermilion, red mercuric sulfide, is the common clear bright red found on nearly every painting under study. The natural material is finely ground mineral cinnabar; the synthetic material is made by either the dry or the wet process. Wet-process vermilion can be distinguished microscopically from both ground cinnabar and dry-process vermilion, but the latter two are difficult to differentiate microscopically from each other (Gettens et al. 1972). Sadiqi Beg describes the manufacture of dry-process vermilion by the established method of grinding and heating together metallic mercury and sulfur (Dickson and Welch 1981). An Indian text describes what appears to be the grinding of cinnabar to produce the pigment (Bukhari 1963). Its microscopic appearance indicates that the vermilion on the paintings is either ground cinnabar or dry-process vermilion; the historical evidence cited indicates that either could have been

Table 1. Pigments on Selected Paintings from the Vever Collection

Origin/ Date	Check-list Number	PIGMENTS													
		White	Red			Yellow		Green		Blue		Earths	Black		Other
		Ldw	Ver	RLd	Org	Orp	Ind	CuG	Mal	Ult	Idg	RdBr	Car	Sil	
EGYPT, 1354	191	mx	mx							mx	mc			x	
INDIA															
ca. 1450 or earlier	197		m	m	m	m				m	mc		m		gypsum
ca. 1562–77	38	mx	mc	m		m				mx	mc	mc	m		
1589	60	mcx	m	m	m	mx	mu		m	m	mc	mc	m	x	
17th century	345	mcsx	mc	m	m		mu	mcsx	mx			mc	m	x	
ca. 1605	367	m		m	m				m	mx			m		
1629–30	336	mcx	m	m	m		mu		mx	mx		mc	m	x	
ca. 1635	377	mcx	mcx	m	m		mu		m	m					
ca. 1700	416	mx	mc		m		mu				mc		m	x	
19th century	425	mcx		m	m		mu				mc		m		
late 19th century	47	mcx		m	m		mu				mc	mc		x	
ca. 1900	403	mcx	mc	m	m		mu			m		mc	m		emerald green
IRAN															
ca. 1335–40*	69	mx	mc	m	m	m		mc		m	mc	m	m	x	azurite
ca. 1335–40	70	m	mcx		m	m				m	mc	mc	m		
1417–18	48	mcsx	m	m		m		ms		m	mc			x	
ca. 1505	248	mc	mc	m	m	m		mcx		mx	mc	mc	m	x	mica, mother-of-pearl
ca. 1590–1600**	124	mcsx	m	m	m	m		ms		m	mc		m		
ca. 1590–1600	146	mcx	m	m	m	m				m	mc	mc	m		
Bukhara, ca. 1600	362	mx	mx	m		m			mx	mc	m	m	x		
Gilan, 1493–94	105	mcx	mc	m	m	mx		mcs		mx	mc		m		
Herat, ca. 1425	165	mx	mcx	m	m	mx				mx	mc		x		
Herat, ca. 1600	157	mcsx	mc	m	m	m		mcsx		m			m	x	
Khurasan, ca. 1575	189	mx	m	m	m	m		mcx		mx		mc	m		
Qazwin, ca. 1590–1600	211	mcsx	m	m	m	m		ms		mx			m	x	
Qazwin, ca. 1590–1600	275	mx		m	m	mx				m	mc	mc		x	
Shiraz, 1341***	75	mx	mx	m	m									x	
Shiraz, 1341	83														azurite
Shiraz, ca. 1440	97	mx	m	m	m	mx				mx	mc		m	x	
Shiraz, ca. 1560	117	mcsx	mc	m	m	mx		mcs		m	mc	mc		x	
Tabriz, ca. 1525	250	mcx	mcx	m		mx		mx	mx	m	mc	mc	m	x	
Tabriz or Qazwin, ca. 1550	169	mx	m	m	m	m				m	mc		m	x	
IRAQ, 1224	64	mcx	mc		m	m				m	mc		m		yellow earth

Key to Pigments

Car = Carbon
CuG = Copper green
Idg = Indigo
Ind = Indian yellow
Ldw = Lead white
Mal = Malachite
Org = Organic red
Orp = Orpiment
RdBr = Red-brown
RLd = Red lead
Sil = Silver
Ult = Ultramarine
Ver = Vermilion

Key to Identification Methods

m = appearance by transmitted light on a microscope slide observed by polarized light microscopy
c = elements identified and solubility determined by chemical microscopy
s = elements identified by scanning electron microscope with x-ray fluorescence analyzer
x = crystalline structure determined by x-ray powder diffraction
u = fluoresces in long-wave ultraviolet light

used. Sources of cinnabar have been known in Soviet Turkestan for centuries (Palache et al. 1944). The best-quality vermilion is said to have been imported from Europe during the late nineteenth century (Chandra 1949b) and may well have been imported earlier.

It is worth noting that vermilion on a painting is sometimes brownish red. Mircroscopic examination indicates that the coloration may be caused by admixture of a carbon black. The common red-brown on the paintings is an iron oxide pigment, but one should exercise caution before assuming that red-browns are always iron oxides.

Red lead, an artificially made lead tetroxide (FitzHugh 1986), is the bright orange-red characteristic of so many Persian paintings. Red lead was prepared by heating lead white, a process known at least since Greek and Roman times and described by Sadiqi Beg during the sixteenth century (Dickson and Welch 1981) and in India during Mughal times (Chandra 1949b).

Organic red appears on the paintings as a pink or purplish pink or mixed with ultramarine to produce a purple. The identification methods available for this project, chiefly suited to inorganic materials, are not capable of distinguishing between different organic colorants. Three kinds of red dye and a purple one from natural sources might have been used on the paintings; some historical evidence cites their availability. Other, less common, red dyes, used in early Indian textiles (Kharbade and Agrawal 1985), might also have been used. Only future analytical studies will provide definite evidence for the organic red colorant or colorants on these paintings.

Madder, a red dye from the plant *Rubia tinctorium* L., was well known in India as a textile dye, but the written sources do not refer to it as a pigment for paintings (Bhattacharya 1976). The coloring constituents of madder are principally the chemicals alizarin, purpurin, and pseudopurpurin (Schweppe, forthcoming).

Safflower red is prepared from the petals of the safflower plant *Carthamus tinctorius* L. (or possibly *Carthamus lanatus* L.). Ibn Badis, who wrote about Arab bookmaking around A.D. 1025, describes it as "a wonderful red color" (Levey 1962). The coloring material in safflower red is carthamic acid or carthamin.

The third kind of organic red includes dyes derived from insect sources. The sources of color in these dyes are all anthraquinone derivatives. Carmine is extracted from two species of scale insects, kermes and cochineal (Schweppe and Roosen-Runge 1986). Indian texts indicate that kermes came from Persia (Chandra 1949a). Cochineal is native to the New World and first arrived in Europe during the sixteenth century at the time of the Spanish conquest. It reached Persia during the sixteenth century and was said to have been imported thence into India during the seventeenth century (Chandra 1949b). The other insect product is lac dye, or Indian lake, which was prepared from the dark red resinlike secretion of the larvae of the lac insect, which was found on certain trees (Gettens and Stout 1966). Sadiqi Beg describes the preparation of lac dye from stick lac, twigs with adhering resinous encrustation (Dickson and Welch 1981).

A possible organic purple colorant is Tyrian purple, a dye derived from the shellfish murex. Some fifty years ago it was suggested that Tyrian purple might have been used on Persian paintings (Laurie 1935). Only further analytical work can test that hypothesis.

Red and brown earths include a variety of natural and artificial pigments that often occur as complex mixtures with other materials, such as clay minerals and silicates (Gettens and Stout 1966). They derive their color from hematite, an iron oxide. The color of these pigments as seen on the paintings can be various shades of brown, sometimes shading into dark red or purple.

Earth pigments have been in use since the time of early cave paintings and are widespread as naturally occurring minerals. A good quality of red iron oxide comes from the central provinces of India in the area of Jabalpur (Brown 1924). The island of Hormuz in the Persian Gulf is supposedly also a source of a brown earth pigment (Chandra 1949b).

The common yellow on the paintings from Iran is orpiment; it is less abundant on Indian paintings. It was also commonly mixed with indigo to create greens (see below). The pigment used on the paintings is the naturally occurring mineral, an arsenic sulfide. Modern writers locate sources of orpiment in Soviet Georgia, Turkey, Iraq, Persia, and the Himalayas (FitzHugh, forthcoming), and al-Biruni, an eleventh-century Arab scholar and scientist, noted that orpiment came from the area of the Black Sea, Armenia, and Iraq (Hamarneh 1973). The grinding and washing of mineral orpiment is described in Indian texts (Bhattacharya 1976). Synthetic orpiment was identified in a set of modern Persian pigments in the collection of the Freer Gallery of Art Technical Laboratory, but the synthetic material was not identified on the selected Vever paintings.

Realgar, a red form of arsenic sulfide that often occurs with orpiment, has been mentioned in Indian texts as a pigment (ibid.). It has been reported on a

*Numbers 69 and 70 are pages from the same manuscript.

**Numbers 124 and 146 are pages from the same manuscript.

***Numbers 75 and 83 are pages from the same manuscript. A blue pigment sample was taken only from the latter, since no blue is present in the former.

sixteenth-century Rajasthani painting (Johnson 1970) and on a fifteenth-century Armenian painting (Cabelli and Mathews 1982) but has not been identified on any in this study.

Indian yellow is a peculiarly Indian pigment. It is prepared from the urine of cows that have been fed mango leaves. Common on Indian paintings in this group, it appears not to have been used before the sixteenth century (Baer et al. 1986). Although it is said to have been introduced into India from Persia during the fifteenth century (Chandra 1949a), it was not found on any Persian paintings under study.

Yellow earth pigments derive their color from goethite, an iron oxide mineral. Like the red-brown iron oxides, the yellow earth pigments often contain clay minerals and silica and have been used since earliest times. Yellow earth appears only once in this group of paintings, on a page of Dioscorides' *Materia medica* (no. 64) from thirteenth-century Iraq. Yellow earth has been identified on Indian wood sculpture and wall paintings (Agrawal 1978, 1986) and on an early eighteenth-century Indian scroll painting (Shah 1976–77), but evidently was rarely used on illustrated manuscript pages.

Curiously, no single green pigment is widely used on the paintings. Malachite is used sparingly, and some copper greens, probably verdigris, often mixed with lead white, are found. A seventeenth-century Arab writer mentions the use of lead white and verdigris (Minorsky 1959). The most common green pigment on the paintings from Iran is a mixture of orpiment and indigo. On Indian paintings the mixture is found only occasionally; a combination of Indian yellow with indigo is more common.

Malachite is a naturally occurring mineral, a basic copper carbonate, and occurs fairly widely. It is found in the Ural Mountains in the Soviet Union, the Sinai, and the eastern desert of Egypt. Hungary was known to have been a source of the pigment for medieval European painters (Gettens and FitzHugh 1974).

Verdigris as a pigment is specifically copper acetate; the term, however, can refer in a more general way to any blue or green corrosion products of copper or copper alloy, which are often basic copper chlorides (Kuhn 1970). No copper acetate has been definitely identified on the paintings, but several basic copper chlorides have been found. It thus appears appropriate to use the term *verdigris* here in the general sense (Purinton and Newman 1985). Basic copper chlorides as pigments have been found at a number of other locations, such as on tenth-century paintings at Dunhuang in western China (Hsü et al. 1983) and on painted wood coffins in ancient Egypt (Young and Whitmore 1968). Cennino Cennini described treating copper with vinegar (a source of acetic acid) to produce verdigris in medieval Europe (Thompson 1954), and similar methods were known in sixteenth-century Persia (Dickson and Welch 1981). Indian sources describe treating copper scraps with vinegar combined with ammonium chloride or sodium chloride to produce verdigris (Bukhari 1963). The presence of these chlorides might account for the formation of basic copper chlorides. Vinegar alone would produce copper acetates.

A number of early authors, among them Cennini in about 1400 (Thompson 1954) and Ibn Badis in the early eleventh century, described a green produced by an orpiment-indigo mixture. Ibn Badis noted that "many tints" could be obtained, depending on the proportions of blue to yellow (Levey 1962). In fact, one observes on the paintings a wide variation from greenish yellow to dark bluish green. Mughal and Persian painters were said to use this mixture (Chandra 1949b, Martin 1912), although it is more common on the Persian than on the Indian paintings examined.

Emerald green is found on a single Indian painting dating to around 1900 (no. 403). This pigment, a copper aceto-arsenite, was first synthesized in Europe in 1814 (Fiedler and Bayard, forthcoming); its occurrence on a painting of that date is not inappropriate.

Ultramarine, ranging from a bright blue to a paler color when mixed with lead white, is the common blue of the paintings. It is prepared by grinding the mineral lapis lazuli, a complex sulfur-containing sodium aluminum silicate. Artificial ultramarine was first made in Europe in the early nineteenth century; it is not found on any of the paintings (Plesters 1966).

The classic source of lapis lazuli is the quarries of Badakhshan in present-day Afghanistan. Marco Polo described the quarries after his visit there in 1271; they must have been the major source of the pigment for Persian and Indian painters. Ultramarine is known to have been imported into India from Persia (Chandra 1949b).

Indigo is a blue organic colorant derived from different plants, many of them the genus *Indigofera*. The best source is *Indigofera tinctoria*, which is native to India. Pliny the Elder reported that it was exported from India to the classical world (Bailey 1932), and Marco Polo reported on India as its source. India, chiefly Bengal, was the center for the manufacture of high-quality indigo during the nineteenth century. The indigo on these paintings would have been from natural sources; indigo was first synthesized in Germany in 1897.

Indigo on the paintings under study is found mixed with orpiment to give greens and is widely used alone. The color is a dull to dark blue, and on two paintings (nos. 47 and 60) appears quite black.

Azurite is found on only two fourteenth-century Persian paintings in this group (nos. 69 and 83). This blue basic copper carbonate occurs in nature with malachite, although not so abundantly (Gettens and FitzHugh 1966).

Purples on these paintings were rendered with var-

ious mixtures of ultramarine and organic red, sometimes with lead white; lead white and ultramarine alone occasionally give a purple. The use of a combination of vermilion and indigo on Indian paintings has been mentioned (Chandra 1949b), but is a mixture not found on the paintings examined.

Flesh colors were rendered in lead white with small amounts of vermilion, red lead, or red iron oxide. On one Indian painting a mixture of lead white, an organic red, and Indian yellow was used. On the single painting on which gypsum was used as the white, flesh color was created with a mixture of gypsum and vermilion.

The only true black on the paintings appears to be a carbon black. Carbon pigments have been identified on the paintings chiefly through negative evidence (see identification methods below). Indian painters are said to have used lamp black from earliest times (Chandra 1949b).

Silver powder was used on paintings to depict areas of water, some metal items such as ewers or armor, and architectural details and furniture. At present these areas are darkened to black or dark gray as a result of the tarnishing of the silver. Sometimes there is a metallic or iridescent appearance. Silver has been identified, sometimes mixed with silver chloride or silver sulfide; these two compounds, which are corrosion products of silver, are sometimes found alone.

Gold is common on the paintings as paint made from powdered gold and, more rarely, as gold leaf. High-quality gold is said to have come from the State Gold Mines at Panna in India (Martin 1912).

A glittering appearance was achieved with coarsely ground mica and mother-of-pearl on one painting (no. 248). Hindu sources mention mica as a pigment (Chandra 1949b).

Pigments Not Found on the Paintings

Terre verte is prepared by grinding gray-green silicate minerals, principally celadonite and glauconite, which occur abundantly throughout the world (Grissom 1986). Terre verte has been reported in India on cave paintings of various dates, including those at Ajanta (2d century B.C.–A.D. 5th century), and on wood sculpture (Agrawal 1978, 1986). It was also found on fourteenth-century Indian cloth paintings (Tandon 1968). It is stated to have been used on seventeenth-century Mughal paintings (Chandra 1949b) but was not identified on any painting in this series, nor has it been found on other Indian paintings (Johnson 1970; Purinton and Newman 1985).

Two other white pigments, kaolin and chalk, have been found on Indian cave paintings and wood sculpture (Agrawal 1978, 1986). Kaolin was used on some non-Mughal Indian paintings (Johnson 1970), and both kaolin and chalk have been identified in the borders of Mughal paintings (Subbaraman 1971). Neither has been identified on the Vever paintings, but both pigments, the latter from burnt shells, have been mentioned in Indian texts (Bhattacharya 1976). A material called *naga* in the texts may refer to either kaolin or gypsum (Chandra 1949a).

Another white pigment often mentioned in connection with Mughal painting is zinc white. It has already been noted that Mughal painters confused the names of lead white and zinc white. Zinc white was known to have been used for medicinal purposes in the ancient Near East (Kuhn 1986), so it might conceivably also have been used as a pigment. It has not been found, however, on this series of paintings nor on others under investigation (Johnson 1970; Purinton and Newman 1985).

Tin powder instead of silver is mentioned in Indian texts as a replacement for silver (Chandra 1949b). No tin powder was found on the selected Vever paintings.

Finally, a brilliant green color on Basohli paintings, which has also been found on a Rajasthani textile, was identified as fragments of beetle wings (Tandon 1974). No paintings in this series made use of that unusual pigment.

Conclusions

This pigment survey was conducted for two reasons. One was simply to discover what pigments the artists used. Many, such as vermilion, red lead, and ultramarine, are well known. Others are not. The source of the purples, for example, has not been investigated although many suggestions have been made. The eventual identification of the organic red component of the purples should be of interest. The greens have been said to be malachite or verdigris, but the orpiment-indigo mixture described by early writers turns out to be much more common.

The second purpose of the survey was to determine if there is any variation in pigments used in different localities and at different dates. A few conclusions can be drawn.

Of geographical differences, the chief ones to be noted are between Persian and Indian paintings. Indian yellow, common on Indian paintings, was not found at all on Persian ones. Orpiment and the orpiment-indigo mixture used to produce green are much more widely used on Persian paintings than on those of India. Verdigris appears to be more common on Persian than on Indian paintings.

No obvious correlation between pigment use and date is apparent, with the exception of the relatively modern emerald green on the Indian painting dating to about 1900 (no. 403). From the evidence of the paintings examined, the same pigments seem to have

been generally available to artists over the course of about five hundred years.

Identification Methods

The identification methods used required the sampling of minute amounts of material. Samples were taken with extreme care without altering the images as seen by the viewer.

Major Pigments

Lead white could usually be identified by its microscopic appearance. Confirmation was supplied by determining the presence of lead, either by chemical microscopy, by a positive test for lead with potassium iodide, or by the scanning electron microscope (SEM). X-ray powder diffraction gave additional confirmation in some cases (Gettens et al. 1967). The traditional lead white, a basic lead carbonate (hydrocerussite), was found, although one Mughal painting (no. 336) evidences the additional presence of lead carbonate (cerussite). Cerussite, hydrocerussite, and anglesite (lead sulfate) have all been reported as major constituents of white pigments in Indian paintings (Subbaraman 1971), and further investigation may reveal these mixtures on paintings in the Vever Collection.

Vermilion was chiefly identified by its microscopic appearance. Vermilion and hematite (the colorant in red earths) often show a similar microscopic appearance. Chemical microscopy differentiates between them; vermilion is soluble in hydriodic acid, and hematite is not. X-ray powder diffraction supplied confirmatory evidence (Gettens et al. 1972).

Red lead can usually be identified by microscopic appearance alone. X-ray powder diffraction supplies confirmation when necessary but was not used here (FitzHugh 1986). Organic red was identified by the stainlike microscopic appearance characteristic of an organic colorant.

Orpiment was generally identified by microscopic appearance, sometimes confirmed by x-ray powder diffraction (FitzHugh, forthcoming). Indian yellow cannot be identified by microscopic appearance alone; it appears only as a yellow stain. Unlike any of the other pigments used on the paintings, Indian yellow fluoresces a bright yellow on the painting in long-wave ultraviolet light. That property was used as proof of its presence (Baer et al. 1986).

Copper green is a term used here to include known varieties of verdigris, such as the copper chlorides atacamite, paratacamite, and botallackite. Other, unidentified copper-containing green compounds include a pale green material without definite optical properties. Many of these greens are used in mixtures with lead white. The presence of copper could be determined by chemical microscopy (see discussion of malachite, below) and with the SEM. The presence of chlorine could occasionally be confirmed with the SEM. X-ray powder diffraction supplied evidence of specific minerals when a large enough sample was available. These copper compounds were present in extremely small amounts.

Malachite usually has a characteristic microscopic appearance. Its identification was sometimes confirmed by determining the presence of copper, either by a positive test for copper with potassium ferrocyanide by chemical microscopy or with the SEM. Identification of malachite by x-ray powder diffraction was a confirmatory test (Gettens and FitzHugh 1974).

Ultramarine is almost invariably identified from its appearance in a microscope slide. Confirmation was supplied by x-ray powder diffraction in a few cases (Plesters 1966).

Indigo, which appears microscopically as a blue stain, cannot be identified by microscopic appearance alone. Chemical microscopy, in which the blue color is decomposed by dilute nitric acid and unaffected by 5 percent sodium hydroxide, is a strong indication of the presence of indigo (Gettens and Stout 1966).

Red or brown earths are both constituted of red iron oxide in various forms including hematite. The microscopic appearance of hematite can often be similar to that of vermilion, and chemical microscopy can differentiate the two (see discussion of vermilion, above). X-ray powder diffraction sometimes confirms the presence of iron oxide but was not used here.

Carbon pigments were indicated by the presence of finely divided opaque particles as seen microscopically. Determination of the presence of the element carbon is not possible by conventional chemical microscopy. Observation through the SEM of the morphology of the possible carbon particles requires separation of the carbon from impurities in the pigment, a procedure that was not possible at this time. Carbon pigments, with a few exceptions, are not crystalline and thus will not give an x-ray diffraction powder pattern (Winter 1983); the black pigments on these paintings did not give definite patterns and so were provisionally identified as carbon.

Silver and silver compounds were identified by x-ray powder diffraction. The three materials found were silver metal and two corrosion products of silver, silver sulfide and silver chloride.

Occasional Pigments

Yellow earth, which was found on a single painting, was identified from its microscopic appearance confirmed by chemical microscopy; the latter indicated difficult solubility in aqua regia, which would be expected with a yellow iron oxide, and a positive test

for iron with potassium ferrocyanide (Gettens and Stout 1966).

Azurite, which occurred on only two Persian paintings (nos. 69 and 83), was identified by its microscopic appearance (Gettens and FitzHugh 1966).

Emerald green, on a single Indian painting (no. 403), was identified by microscopic appearance confirmed by x-ray powder diffraction (Fiedler and Bayard, forthcoming).

Gypsum, which was used abundantly on a single Indian Sultanate painting (no. 197), was identified by microscopic appearance confirmed by x-ray powder diffraction. The presence of anhydrite mixed with gypsum was reported on another painting from the same manuscript (Freer Gallery of Art, 59.1; Beach 1981). This same mixture of the two calcium sulfates has been documented in the grounds of Italian paintings (Gettens and Mrose 1954).

Mica (the mineral biotite) and mother-of-pearl (the mineral aragonite) on a Persian painting (no. 248) were identified by x-ray powder diffraction.

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Appendix 10

Study of the Paper of Selected Paintings from the Vever Collection

Janet G. Snyder

The Vever Collection offers an unusual opportunity to study paper used for manuscript illustration and text of a diverse group of Near Eastern paintings. Thirty-three paintings spanning the thirteenth through the nineteenth centuries were chosen for this study. Included are twenty-one from Iran, ten from India, and one each from Egypt and Iraq.

The purpose of this study was to describe the papers used for illustration and calligraphy and to add to the knowledge of the techniques and materials of paper manufacture. The following discussion of the characteristics of Near Eastern paper provides some basic details on the technical history of papermaking. The results of the study are summarized in tables 2 and 3.

The early history of papermaking in the Near East has been discussed by several authors (Clapperton 1934; Hunter 1947; Preston 1980; Bosch et al. 1981; Tsien 1985). Papermaking centers flourished in cities such as Samarqand, Baghdad, Tabriz, Damascus, Tripoli, Fez, and Cairo. By the eleventh century, Near Eastern paper was being imported to the Byzantine Empire and other parts of Europe. During the fifteenth century the flow of trade changed and the Ottoman court began to use European paper.

Technical Aspects of Near Eastern Paper

Near Eastern papers used for illustration and calligraphy are typically beige in color. Freshly made paper may have been a light color or white, especially if it had been created from sun-bleached rags and/or had a white chalk or starch filler added. The beige color was probably caused by the subsequent tinting of the paper and the application of sizing. Color has not proven to be a useful tool for identifying paper fiber from a particular region or culture.

The paper mould, used in forming paper sheets, provides another approach to studying paper. Two elements of the paper mould are the supporting wood framework that defines the size of the sheet to be made, and the mould cover, or papermaking mat, on which the sheet is made. Of primary interest is the mould cover, a flexible device that the papermaker held within the wood frame and dipped into the vat of liquid and dispersed fiber. The mould cover was designed to allow water to escape while holding the fiber in a intermingled felt.

The "laid" mould was probably the most common mould type used. It consisted of thin strips of woody material such as reeds or grass stitched together at regular intervals with horsehair. Impressions of the laid mould were commonly left on the finished sheet of paper; the strips of wood produced "laidlines" and the stitching produced "chainlines." The laidlines are often visible when the paper is viewed with oblique illumination or transmitted light. Chainlines, however, commonly are not present because horsehair thread used for stitching the mould cover does not always leave an impression on the paper.

Sizing was applied to paper to obtain a nonabsorbent surface suitable for the application of ink and pigment. Ibn Badis, an eleventh-century Arabian craftsman, indicates in his treatise on bookmaking that the sizing process was carried out by soaking the paper in a cooked solution of rice starch and water (Levey 1962). He mentions that gum tragacanth was sometimes mixed with the starch to produce the sizing solution. There is no reference to the use of gelatin, which was typically employed for the sizing of paper in Europe.

Near Eastern papers were traditionally burnished with polished rounded tools made of stone, glass, or shell to produce a smooth surface for calligraphy and painting. The process was probably carried out by the papermaker, calligrapher, or artist. Burnishing imparts a hard and dense texture and sometimes thins the paper sheet. Faint striations and creases imparted to the paper in the rubbing process are occasionally observed.

Paper is typically composed of many long, thin plant fibers that have been intermingled to form a strong, cohesive sheet. The types of fiber used for paper manufacture in the Near East have long been a topic of discussion, but few technical examinations

have been undertaken. The most common materials thought to have been used are the bast fibers of flax (*Linum usitatissimum*) and hemp (*Cannabis sativa*). Flax bast fiber, commonly known as linen, may come from raw flax or bleached linen rags. Hemp reportedly comes from the recycling of old cordage (Clapperton 1934). Fiber from a raw plant source may also have been used for the manufacture of paper, as mentioned by Ibn Badis (Levey 1962). Not much is known about fiber sources in India, but it is thought that any available materials, such as textile rags and old cordage, were used (Clapperton 1934). Typical fibers are jute, hemp, and linen.

Technical analyses have been performed on only a few early papers. Vidal and Bouvier (1925) studied a number of Near Eastern papers, which they determined to be composed mainly of linen rag with the common addition of hemp. Their study included two Persian papers, one from the tenth century and the other from the twelfth, and a Syrian paper dating to the end of the twelfth century.

Results and Discussion

The study of paper of the Vever paintings began with the examination of piece construction as summarized in table 2. Finding original paper for fiber sampling was sometimes difficult because some pages were found to be pastiches of several illustrations and/or text or to have parts added at some later date for the purpose of design or conservation. With the aid of a curator and a paper conservator, it was possible to direct the observations and sampling to those parts believed to be original. The results of the technical examination and fiber identification are given in table 3.

The paper color of the illustrations examined are various shades of beige. Most show some signs of discoloration caused by age, water damage, foxing, and deterioration of applied sizing and glues. No correlation was found to exist between color and composition of paper fiber.

Laidlines on the paper of the Vever paintings are not pronounced. Only about half had laidlines that could be counted, and those were found to range from fifteen to nineteen lines per inch. One exception is an illustration from Nizami's *Shahnama* probably dating to early seventeenth-century Iran (no. 274) with twenty-five lines per inch.

The selected paintings from the Vever Collection were examined for the presence of sizing, which imparts a slightly shiny surface to the paper that is usually visible with the aid of oblique illumination. No chemical analysis was performed because this type of testing would require destructive sampling. The majority of papers studied appear to be sized; two of them are heavily sized. Only two did not show any visible signs of sizing: a painting possibly from Bukhara dating to circa 1600 (no. 362), and a Rajasthani painting of circa 1750 (no. 44).

Three early papers studied, dating to the early thirteenth to mid-fourteenth century, show a spongy texture, indicating that they had not been heavily burnished. These are from Dioscorides' *Materia medica* from Iraq dating to 1224 (no. 64), al-Jazari's *Automata* from Egypt dating to 1354 (no. 191), and a *Shahnama* from Shiraz dating to 1341 (no. 81). All other papers were found to have a hard, thin texture as a result of the burnishing process. The photomacrograph in figure 1 shows a spongy texture of paper that has not been heavily burnished. Figure 2 shows the hard, thin texture that results from extensive burnishing. The results of this limited study suggest that burnishing was a common practice in Iran from the mid to late fourteenth century. All of the Indian papers studied have been burnished, suggesting that it was common practice at least from the late sixteenth century.

As discussed above, paper itself consists of a closely intertangled felt of long, thin fibers. Examination of papers in this study revealed that the paper fibers are well fibrillated, or separated from one another, and show no preferred orientation. The random orientation of fibers suggests that the papermaking techniques used did not allow the paper mould to be strongly manipulated back and forth in a given direction during sheet formation. Instead, the mould was probably held in place while the water drained through the mould cover.

As outlined in table 3, the majority of the Vever paintings studied were found to contain brown bundles of fibers and woody splinters. Such material is derived from fragments or splinters of bark or husks. An example of this brown material is shown in the photomacrograph of figure 3. The presence of woody material suggests that the paper fiber was not highly refined; not all of the brown material had been removed during the fiber maceration and cleaning stage of the papermaking process. Owing to previous textile processing, fiber from a rag source would tend to be free of brown woody fragments. The presence of brown material in the studied papers suggest that the source of fiber was at least partially raw plants rather than rags.

The majority of papers contain a small number of colored fibers. As shown in table 3, these fibers are most typically blue and red, but green, black, and brown fibers have also been noted. A typical paper examined includes approximately one to ten colored fibers. They are so few in number and so brightly colored that they are probably not from a sun-bleached rag source. Unfortunately, it was not possible to conduct a complete study of the colored fibers using polarized light microscopy because most could not be extracted without damaging the felted fabric

Table 2. Piece Construction and Location of Fiber Samples of Selected Paintings from the Vever Collection

Origin/Date	Checklist Number	Piece Construction and Location of Fiber Samples
EGYPT, 1354	191	two sheets pasted back-to-back; some repairs; sampled along top edge
INDIA		
ca. 1450 or earlier	197	pastiche of several pieces of paper; illustration appears to be added to page of text; sampled from upper right area on text page
ca. 1562–77	38	painting on cotton textile; piece of paper with calligraphy adhered to top area of painting
1589	60	illustration pasted into border; sampled from surface of illustration
17th century	345	composite of at least six pieces; sampled from upper left corner of portrait in upper right
ca. 1605	367	illustration and border adhered to board; sampled from surface along left edge
1629–30	336	single sheet; all area of paper pigment covered; paper not well exposed; a few fibers sampled where pigment has peeled
ca. 1700	416	single-sheet illustration with no border; backed with board; sampled from bottom left corner
ca. 1750	44	single sheet with several repairs; sampled from surface near upper right corner
19th century	425	illustration and border adhered to board; sampled from surface near upper left corner
ca. 1900	403	single sheet adhered to board; sampled along tears near lower right corner
IRAN		
ca. 1335–40*	69	illustration and text on single sheet; border a separate sheet containing watermark dating to 1839; sampled from worn area in lower right of illustration
ca. 1335–40	70	composed of three pieces of paper; sampled from border
ca. 1500	246	illustration and two pieces of text mounted on separate sheet; sampled from illustration in lower right corner
ca. 1505	248	single sheet; some small repairs; sampled from left edge near bottom
ca. 1590–1600**	124	illustration adhered to separate sheet; several repairs along edges; sampled along edge of illustration
ca. 1590–1600	146	single sheet; portion of illustration may be on separate sheet; sampled along tear in bottom edge
early 17th century	274	illustrated manuscript page pasted into border; back of sheet exposed; sampled from text side, lower right corner
Bukhara, ca. 1600	362	illustration backed with separate sheet of paper and board support; illustrated sheet sampled near right corner
Gilan, 1493–94	105	single sheet; sampled along bottom left edge
Herat, ca. 1425	165	single sheet; sampled near top edge toward right side
Herat, ca. 1600	157	single sheet; sampled along right edge
Khurasan, ca. 1575	189	illustration bordered with blue paper; reverse side is separate sheet; sampled from upper right corner

Table 2, continued

Origin/Date	Checklist Number	Piece Construction and Location of Fiber Samples
Qazwin, ca. 1590–1600	211	illustration separate from decorated border; sampled along right edge of border
Qazwin, ca. 1590–1600	275	single sheet; several fibers pulled from surface
Shiraz, 1341***	75	two sheets pasted back-to-back; some repairs; sampled along top edge
Shiraz, 1341	81	single sheet; sampled along bottom edge near left corner
Shiraz, 1341	83	illustration adhered to page of text; both sheets sampled along top edges
Shiraz, ca. 1440	97	single sheet; some repairs; sampled along left edge near top
Shiraz, ca. 1560	117	composite illustration adhered to single sheet; sampled along edge of composite
Tabriz, ca. 1525	250	illustration and calligraphy pasted into goldleaf decorated border; sampled near left edge of decorated border
Tabriz or Qazwin, ca. 1550	169	two sheets pasted back-to-back; sampled from right corner of illustrated side
IRAQ, 1224	64	single sheet; sampled along left edge

*Numbers 69 and 70 are pages from the same manuscript.
**Numbers 124 and 146 are pages from the same manuscript.
***Numbers 75, 81, and 83 are pages from the same manuscript.

of the paper. One extracted brown fiber was identified by polarized light microscopy as animal hair. Indeed, it is possible for paper to contain contamination from many sources within the papermaking workshop.

The one Egyptian painting examined, from al-Jazari's *Automata* (no. 191), was determined to be composed of linen, but it is not known if it is from a raw plant or rag source. Most of the Persian papers were found to be composed of linen, hemp, or a mixture of the two. Two illustration pages from the *Shahnama* dated to 1341 (nos. 75 and 81) were found to be composed of mixtures of hemp, linen, and cotton, most probably from a rag source. The presence of brown woody fragments in many of these papers suggests that at least some fiber was obtained from a plant source.

Interestingly, fiber from two Persian papers could not be identified as linen, hemp, or any other known material. The first, another page from the same *Shahnama* of 1341 (no. 83), is of an unknown fiber composition, which clearly differentiates it from the two pages mentioned above. In addition, the paper itself has a slightly harder texture. These three pages may have been illustrated by the same artisans, but the third painting was executed on a different type of paper. Another possibility is that the first two and the third illustrations originated from a different workshop, area, or time. Further studies of the paper of this *Shahnama* may provide us with insight on provenance and execution of the manuscript.

Another painting, from the Demotte *Shahnama* (no. 69), is of an unidentified fiber composition. A second page from the same manuscript (no. 70) was found to be composed of linen. This represents another example of pages from the same *Shahnama* manuscript that have been executed on different papers. As with the *Shahnama* of 1341, the exact significance of this information remains enigmatic.

The painting probably from Bukhara dating to circa 1600 (no. 362) is also on paper of an unidentified fiber composition. The fiber morphology of the sample suggests that the paper was made from some type of grass fiber, possibly bamboo. Bamboo has not been reported in the literature as a papermaking material in this region. The question is raised whether the paper used for this painting was made in Persia or imported from further east.

Indian papers historically have been made from fibers of several different plants. Linen and hemp were also commonly used for papermaking in India, but other typical fibers included bamboo, jute, and cotton. Checklist number 345 contains silk fiber in addition to linen, hemp, and other materials and is most certainly from a rag source. Fiber composition of a Deccani painting of the nineteenth century (no. 425) remains unidentified.

One final point is worth noting. Several of the papers under study contained one or more inclusions of powdery white material. The inclusions are ap-

Table 3. Technical Observations and Fiber Identification of Paper from Selected Paintings from the Vever Collection

Origin/Date	Checklist Number	Paper Color, Texture, and Condition (visual examination)	Fiber Observation (stereomicroscopy)	Fiber Identification (polarized light microscopy)
EGYPT, 1354	191	med beige; spongy thick texture; wear at corners; some insect holes	wf; many br fragments; few bl, r, br fibers	raw linen
INDIA				
ca. 1450 or earlier	197	dk beige to br; hard texture; many losses and tears	not wf; many br fragments; dk beige fiber bundles	raw hemp, raw linen
ca. 1562–77	38	med beige; hard texture; discoloration and losses	wf; clean	rag linen
1589	60	paper covered with pigment; no observation possible		linen, hemp
17th century	345	paper covered with pigment; no observation possible		linen, silk, cotton, other (unidentified)
ca. 1605	367	dk beige; hard texture; many losses and tears	wf; clean	bamboo or rice straw
1629–30	336	med beige; hard texture; minor discoloration	wf; fiber oriented vertically in page	unidentified grass
ca. 1700	416	lt beige; hard, dense texture; several folds and holes	observation difficult; lack of paper exposure	linen
ca. 1750	44	yellowish dk beige; thick, coarse, spongy texture	not wf; some dk beige fiber bundles	linen
19th century	425	lt beige; hard texture; minor losses and repairs	not wf; many br fragments; dk beige fiber bundles	unidentified
ca. 1900	403	med beige; hard, dense texture; excellent condition	wf; some bl, br fiber	hemp
IRAN				
ca. 1335–40*	69	med beige; hard texture; uneven thickness	wf; few br fragments; few bl, br fibers	unidentified
ca. 1335–40	70	med beige; hard, dense texture; discoloration	wf; few dk beige fragments; few r, br fibers	linen
ca. 1500	246	lt beige; hard, dense, thin texture; excellent condition	wf; few br fragments, few bl, br fibers	linen, hemp
ca. 1505	248	lt beige; hard, dense, thin texture; minor discoloration and tears	wf; some br fragments; dk beige fiber bundles; few bl, br fibers	raw linen, hemp
ca. 1590–1600**	124	lt beige; med hard texture; discoloration, losses, and tears	wf; clean; bl fibers	rag linen, other (unidentified)
ca. 1590–1600	146	med beige; thin, hard, dense texture, slight discoloration	wf; some dk beige fiber bundles; bl, r fibers	linen
early 17th century	274	med beige; hard, dense texture; some discoloration, losses, and repairs	wf; some br fragments; dk beige fiber bundles	linen, hemp

Table 3, continued

Origin/Date	Checklist Number	Paper Color, Texture, and Condition (visual examination)	Fiber Observation (stereomicroscopy)	Fiber Identification (polarized light microscopy)
Bukhara, ca. 1600	362	lt beige; spongy texture; few insect holes	wf; clean; bl fibers	unidentified grass
Gilan, 1493–94	105	med beige; thin, hard texture; wear along edges	wf; some br fragments; bl, gr fibers	linen
Herat, ca. 1425	165	dk beige; dense supple texture; some losses and discoloration	not wf; many br fragments; dk beige fiber bundles	raw linen, hemp
Herat, ca. 1600	157	med beige; thin, hard, dense texture; discoloration	not wf; dk beige fiber bundles; some br fragments	raw linen
Khurasan, ca. 1575	189	lt beige; hard texture; excellent condition	wf; long fibers	linen
Qazwin, ca. 1590–1600	211	med beige; hard, dense texture; minor discoloration	wf; some dk beige fiber bundles; few r, br fibers	linen, hemp
Qazwin, ca. 1590–1600	275	lt beige; hard, dense texture; discoloration	not wf; many br fragments; dk beige fiber bundles, bl fibers	raw linen
Shiraz, 1341***	75	med beige; slightly supple texture; tears, losses, and discoloration	wf; few dk beige fiber bundles; bl, bk fibers	cotton, rag linen, hemp
Shiraz, 1341	81	med beige; spongy, supple texture; losses and discoloration	wf; few br fragments; few bl, r, br fibers	cotton, rag/raw linen, hemp
Shiraz, 1341	83	med beige; variable hard to spongy texture; some losses and tears	wf; some br fragments; few bl fibers	unidentified
Shiraz, ca. 1440	97	lt beige; thin, hard texture; some losses	wf; some br fragments	raw/rag linen
Shiraz, ca. 1560	117	paper covered with pigment; no observations possible		linen, hemp, other (unidentified)
Tabriz, ca. 1525	250	lt beige; hard, dense texture; slight discoloration	wf; few br fragments	rag linen
Tabriz or Qazwin, ca. 1550	169	paper covered with pigment; no observations possible		rag linen
IRAQ, 1224	64	med beige; spongy, thick texture; some foxing, losses, and discoloration	wf; some br fragments; few bl, r, br fibers	raw linen, hemp

Key

bk = black
bl = blue
br = brown
gr = green
r = red

dk = dark
lt = light
med = medium

rag = fiber source from textile rags
raw = fiber source from plant
wf = well fibrillated

*Numbers 69 and 70 are pages from the same manuscript.
**Numbers 124 and 146 are pages from the same manuscript.
***Numbers 75, 81, and 83 are pages from the same manuscript.



Figure 1. Photomacrograph of paper with spongy texture indicating that it had not been heavily burnished. (From Dioscorides, *Materia medica*, no. 64, magnification X40)



Figure 2. Photomacrograph of paper with hard, thin texture. Burnishing compressed the paper fibers, leaving a flat surface. (From Jami, *Yusuf u Zulaykha*, no. 189, magnification X40)

proximately one millimeter or less in diameter and were discovered during examination with the stereomicroscope. The material of the inclusions, sampled and analyzed by X-ray powder diffraction, was determined to be calcium carbonate ($CaCO_3$) in numbers 83, 117, 191, 197, 367, and 403. Calcium carbonate is the main constituent of chalk, marble dust, and limestone dust. Quartz (SiO_2), a common mineral, was found in the inclusions of numbers 105 and 157.

The exact significance of the inclusions is undetermined, but the results of the X-ray powder diffraction are reported here for future possible research on papermaking materials. One explanation for the inclusions is that small aggregates of filler added to the papermaker's vat together with dispersed fiber became incorporated into the paper. Another possibility is that the inclusions resulted from the burnishing process. In that case, the inclusions may have originated as voids, which became filled with powder used by the burnisher to aid the smoothing process.



Figure 3. Photomacrograph of brown material present in many papers. These fragments are derived from bark or husks of plants used as a source of papermaking fiber. (From al-Jazari, *Automata*, no. 191, magnification X15)

Methods of Paper Study and Fiber Identification

Examination was performed using the stereomicroscope and included observations (such as evidence of piece construction, burnishing, and sizing, and a count of the laidlines) by transmitted or oblique illumination. Fiber samples were taken along edges or areas of loss so as not to disturb the felted fabric of the paper. Only areas believed to be part of the original illustration and/or text were sampled. Fiber sampling was performed by carefully pulling a few fibers with fine-pointed tweezers, so that only a few fibers were extracted without damage to the paper. Later, the fiber samples consisting of at least ten fibers were divided in halves. The first half was used for the preparation of a microscope slide mount in Aroclor, a permanent mounting medium. The second half was used for staining. Identification of fibers was based on the combination of the techniques discussed below.

Morphological features of fibers as observed by polarized light microscopy were catalogued. Identifications were made by comparison of these features to fiber descriptions and photomicrographs given in the literature (Catling and Grayson 1982; Collings and Milner 1978; Isenberg 1967; Von Bergen and Krauss 1942) and by comparison to known fiber samples fom a variety of sources. The analysis was performed us-

ing a Leitz Orthoplan polarizing light microscope at magnifications of X63 to X250.

Linen and hemp fibers are sometimes difficult to differentiate based on morphological features alone. A test using a gypsum (1st order red) plate accessory with the polarizing light microscope was used to help differentiate between these bast fibers. Interested readers are referred to a summary of this technique given by Goodway (1987).

The Herzberg potassium iodide-iodine solution (TAPPI standard T401-sm60) was prepared according to Isenberg (1967) and used in a staining technique for fiber identification. Stain colors were found to vary among samples of fiber standards within a given fiber type. This staining technique aided fiber identification but could not be used alone as a diagnostic test. The Herzberg solution stains linen fibers reddish purple to brownish purple, hemp fibers straw yellow to yellowish purple, cotton fibers light purple to light straw yellow, and grass/bamboo fibers purple to straw yellow.

Paper inclusions composed of white powdery material were sampled and analysed with the X-ray powder diffraction technique using a Gandolfi camera.

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